MARVEL
U.S. $4.95
CAN $6.50
£1.50

Doctor WHO MAGAZINE™

No. 156 • JANUARY 1990

INSIDE:

RAISING DEMONS

Vote in our Season Poll

ARCHIVES · INTERVIEWS

ISSN 0957-9818
12

INTO THE VORTEX

"I said we were an explosive combination."
"Yes, but how did it happen? How did we get back here? Who are you? What are you?"
"We were at university together. Remember?"
The Master and The Doctor, Survival

With those words, the mystery comes into its own once more and what began with a vengeance in **Season Twenty-Five** seems to have been completed. Thanks to Sylvester McCoy, script editor Andrew Cartmel, Producer John Nathan-Turner, the writers – ***Doctor Who?*** is back. Not before time . . .

Now we have to look forward to new hands on the helm for 1990, new ideas, new stories, perhaps even a new Doctor and companion. The *Doctor Who* film is on its way, as are new television adventures, although just when they'll start is currently under wraps. Stick with us to see what happens . . .

This issue takes a look at the work that went into the making of *Battlefield's* Destroyer, begins *The Web Planet* archive, interviews script writer William Emms and sees the Doctor on a *Stairway to Heaven* . . . or is it? Plenty to keep you all occupied!

PIN-UP: *SURVIVAL*
Anthony Ainley as the Master from the final story in Season Twenty-Six **2**

GALLIFREY GUARDIAN
More news from the show, the film, merchandise updates and Beyond the TARDIS **4**

SEASON POLL
Your chance to vote on what you liked about Season Twenty-Six, plus win some new Target books! **6**

ARCHIVE: *THE WEB PLANET*
The First Doctor and his companions are drawn to the planet Vortis by a mysterious, deadly force **7**

INTERVIEW: WILLIAM EMMS
Writer of Galaxy Four **13**

LOCATION GUIDE
The East and Midlands **16**

MATRIX DATA BANK **19**

RAISING DEMONS
Independent model makers Sue Moore and Stephen Mansfield talk about their work on the Destroyer for Battlefield **20**

TRAVELLING COMPANIONS: YATES **25**

STRIP: *STAIRWAY TO HEAVEN*
The Doctor is looking for an art museum . . . but has he already found it? Script by John Freeman from a plot by Paul Cornell, art by Gerry Dolan and Rex Ward **27**

***YOU* ON WHO** **34**

OFF THE SHELF **37**

EPISODE GUIDE
Season 18 .... **39**

BACK PAGE PIN-UP: *THE STATE OF DECAY*
Tom Baker as the Doctor from this Season 18 story **40**

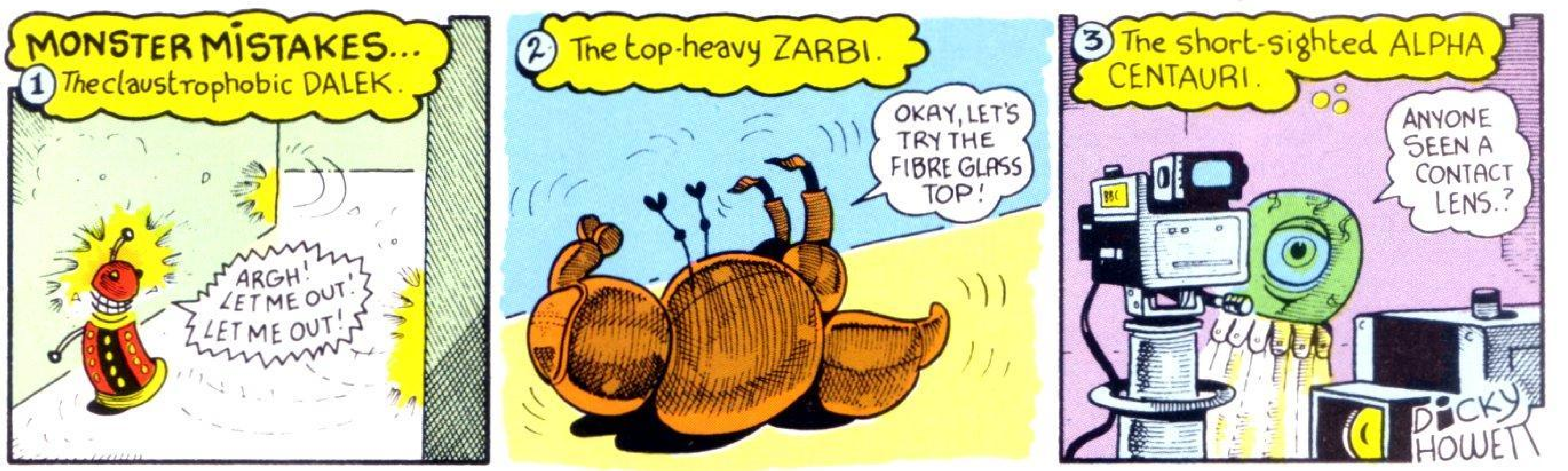
Editor/Designer: **John Freeman**
Paste-up: **Jacqui Papp**
Production: **Mark Irvine**
Advertising: **Julie Hughes**
Advisor: **John Nathan-Turner**
Magazine Group Editor: **Sheila Cranna**
Managing Director: **Robert Sutherland**
Excelsior: **Stan Lee**

Writers this issue: John Freeman, Dominic May, Andrew Pixley, Marcus Hearn, Guy Daniels, Richard Bignell, David Howe, Tim Hunter and Gary Russell.

Thanks this issue to: Colin Howard, Martin Proctor, William Emms, Susan Moore and Stephen Mansfield, W.H. Allen and Jan Vincent-Rudzki.

On the cover: Sylvester McCoy from The Curse of Fenric. Picture © BBC.

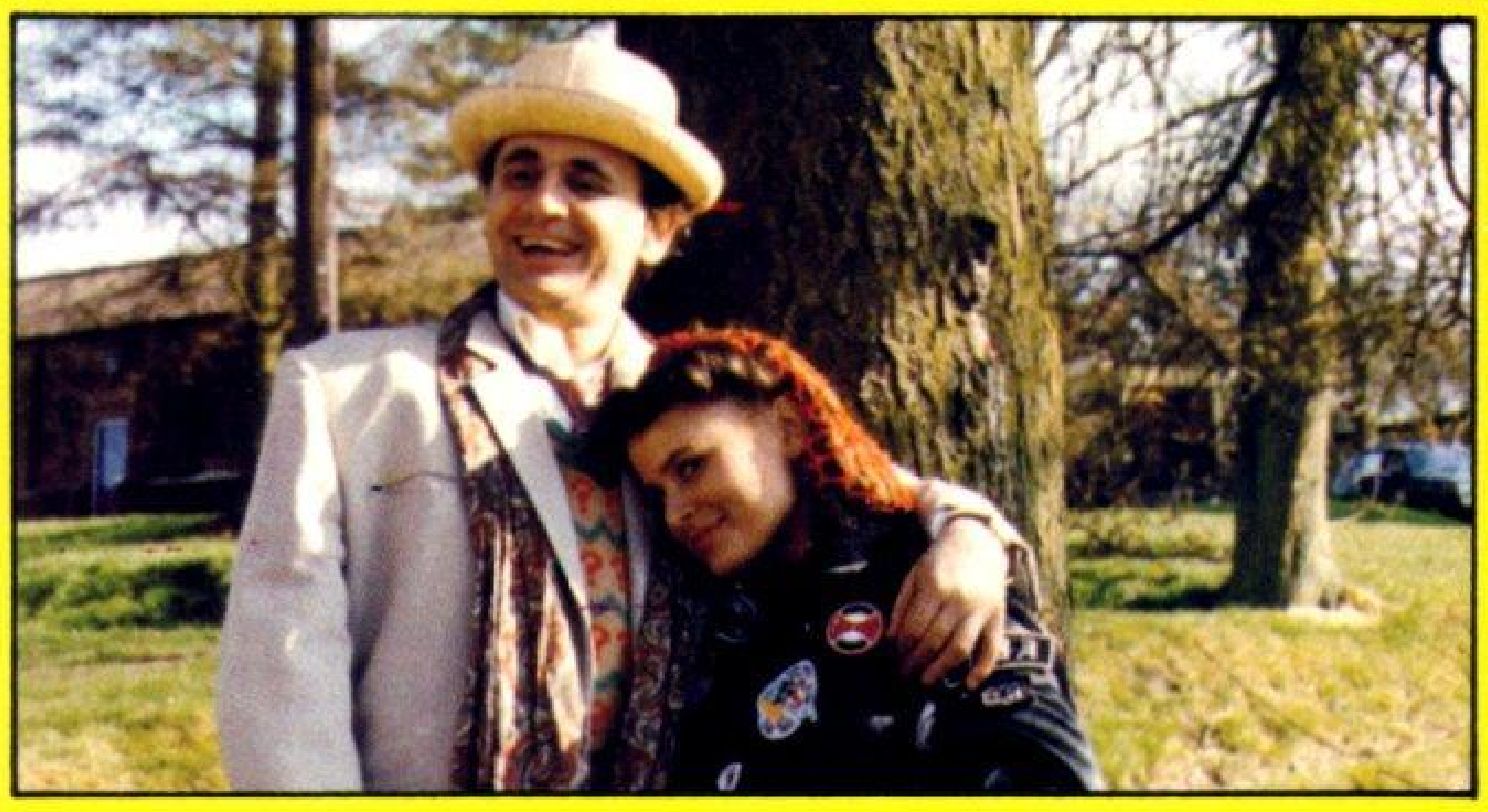
Doctor Who? by Tim Quinn and Dicky Howett


MONSTER MISTAKES...
1 The claustrophobic DALEK.
ARGH! LET ME OUT! LET ME OUT!
2 The top-heavy ZARBI.
OKAY, LET'S TRY THE FIBRE GLASS TOP!
3 The short-sighted ALPHA CENTAURI.
ANYONE SEEN A CONTACT LENS.?
BBC
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

Doctor Who Magazine™ published by Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. All *Doctor Who* material is copyright © 1989 BBC. All other material is copyright © 1989, Marvel Comics Ltd., unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely coincidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts or photos. **For display advertising contact Julie Hughes, Tel. 01-497 2121.** Printed in U.K. and distributed by Comag.

Gallifrey Guardian



DOCTOR WHO – SECURE FUTURE

"*Doctor Who* has lasted twenty-six years and I can't see any reason why it shouldn't continue," commented BBC Head of Drama Series, Peter Cregeen, at a recent press conference.

Speaking at the launch of *The Curse of Fenric* and *Survival* at a press showing in October, Mr Cregeen was enthusiastic about the series' future, explaining that *Doctor Who* was one of those unique shows in television with a long-lasting popularity. Commenting on the low ratings for the season against *Coronation Street,* he seemed happy with the series' progress, especially since *Who*'s ratings climbed as the season progressed. Mr Cregeen declined to comment on the lack of publicity for the series' start in the *Radio Times* and through on-air trailers.

Such enthusiasm for the show is encouraging in the face of inaccurate 'cancellation' reports in certain tabloid newspapers (such as *The Sun,* which seems to have nothing better to do than make up stories about the programme). The BBC are considering a variety of options for the future of the series; Mr Cregeen said he wanted to see "A *Doctor Who* which will reflect the nineteen-nineties," but did not elaborate. *Doctor Who* currently contributes "over £2 million" per year to BBC funds through overseas sales and licensing, a powerful argument for the programme's continuation.

AN INDEPENDENT DOCTOR

The possibility that *Doctor Who* is to be an independent production from 1990 should come as no surprise to anyone who has followed developments in television in Britain. Both BBC and ITV have until the early 90s to ensure that at least 25% of their output must be independently produced (excluding news and current affairs, although Channel Four are making independent commissions in this area).

The BBC have moved in this direction more slowly than ITV, but more and more independent productions are appearing on the BBC. This year's new show, *The Paradise Club,* has been produced by Zenith, while *Red Dwarf,* BBC2's SF comedy back for a third series, has always been an independent production by Paul Jackson for BBC North West.

Satellite broadcaster BSB is in a position where most of its material will be bought in, but it also has an obligation to commission a certain amount of independent productions. It's started with an SF "soap opera" provisionally called *Jupiter's Moon.* Two independents, Primetime TV and Andromeda TV are producing 150 episodes using facilities belonging to ITV company Central TV.

The future of television will see more of this mixing and matching, so don't be surprised in the 90s to see *Doctor Who* produced by an independent company using ITV facilities and broadcast on BBC (or perhaps BSB?).

Brian J. Robb

REPEATS FOR 1990?

It may be some eighteen months following transmission of Season Twenty-Six before any new *Who* comes on the air. This would mean Season Twenty-Seven would not begin transmission until at least January 1991 and it seems unlikely, at this stage, that either Sylvester McCoy or Sophie Aldred would star in that season, despite their undisputed popularity with the majority of viewers.

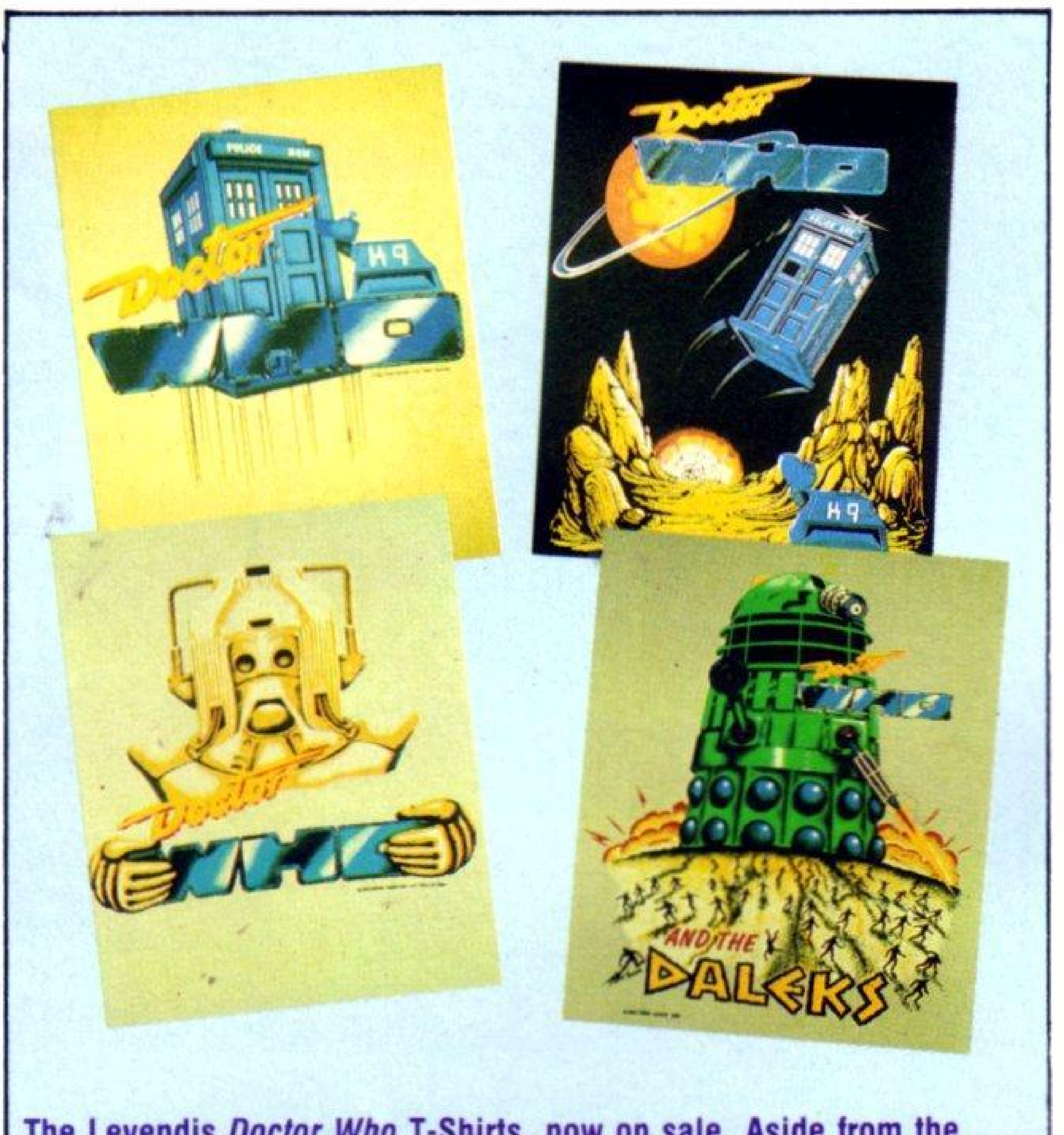
It is possible that some new *Who* may be ready for 1990. A long run-in is an ideal time to plan the future of the series, but stories have been completed very quickly before; *Time and the Rani,* Season Twenty-Four's opener, standing as a recent example of this. If there is no new *Who* in 1990, a series of repeats may be one option to cover the gap, taking advantage of the continuing mixed publicity for the *Doctor Who* film.

The new satellite channel, BSB, have bought the option to screen the complete run of the series from *An Unearthly Child* onwards. The deal is part of a £3.5 million package made by BBC Enterprises with the new channel, enabling BSB to show material BBC cannot currently re-screen due to Equity agreements over repeats. However, negotiations between the BBC and Equity are continuing and it is possible that more repeats of a wide variety of programmes may soon be agreed.

No firm announcement has yet been made on who will be making the series at time of going to press. Despite denials, it appears that Cinema Verity (headed by the first *Who* producer Verity Lambert) are among the companies who wish to produce the series. Saffron Productions (headed by former script editor Victor Pemberton), Coast to Coast are reportedly among the other companies being considered to produce the programme independently. No new producer has yet been appointed to the series. John Nathan-Turner continues to look after the programme.

FILM NEWS

Which is that there isn't any, despite completely made up stories that have appeared elsewhere. No casting has been carried out and continuing stories of Donald Sutherland's casting as the Doctor have been described as "scurrilous rubbish" by film co-producer Peter Litten, speaking on the BBC's Radio Four on October 24th. The film apparently now has a £22 million budget.



The Levendis *Doctor Who* T-Shirts, now on sale. Aside from the strange colouring of Daleks, they look quite fun and are well made. Photo: Harry Papadopoulous.

Stories circulating in the tabloid press include the casting of Donald Sutherland and Jeremy Brett as the Doctor, and that the Doctor will engage in amorous relations with his female companion and spend a lot of the film getting drunk. All highly unlikely, given the BBC's determination to see a film that reflects the tone of the series, and Coast to Coast's desire for a PG rating for the film. **DWM** hopes to bring you more news on the film next issue as pre-production hots up.

RATINGS UPDATE

The ratings for Season Twenty-Six in Britain picked up following a slow start, as follows: *Battlefield:* 2, 3.9 (not 3.8 as reported last issue), Part Three, 3.6 (not 3.9, as reported last issue); and Part Four, 4.0 millions.

Ghost Light: 1 came into the ratings at 4.2, with Part 2 at 4.0, maintaining a steady figure against ITV's top rated show, *Coronation Street.* Publicity – however inaccurate – about the programme and the forthcoming film should help ratings, plus a press launch for *The Curse of Fenric* and *Survival* in October. **DWM** will give a full ratings breakdown for the series in its Season Twenty-Six special issue, currently scheduled for **Issue 159.**

DOWN UNDER

The Daleks video was released by Hoyts Polygram in Australia on December 4th, priced at $59.50. Planning proceeds apace for the Twenty-Fifth anniversary of *Doctor Who* in Australia, with the *Who*vention still on schedule for January 12th-15th at Sydney University. Details from the Australasian Fan Club, c/o PO Box 223, Wentworth Bld., Sydney University NSW 2006.

MORE DOCTORIN' GERMANY . . .

In West Germany, *Doctor Who* is now running on RTL Plus; the series, which began with *Time and the Rani* in October, features a special lead-in performed by Sylvester McCoy to introduce the series. Since Germany has never screened the programme before, the five minute lead-in was written by John Nathan-Turner to provide enough information about the series to act as a basic primer for some of its history, such as an explanation of the TARDIS and regeneration.

The sale to Germany was completed by Arthur Jearum, who accompanied Sylvester McCoy and John Nathan-Turner to Germany to launch the series in September. Some of the German press seemed better informed about the Doctor than expected, but it comes as some surprise to learn that The Timelords' record, *Doctorin' the TARDIS,* has paved the way for series. Apparently it was a big hit with disco-goers there . . .

NEBULA 26

Doctor Who fans gathered in Liverpool's Adelphi hotel for Nebula 26 in October, a convention organised by the Merseyside Local Group of the Doctor Who Appreciation Society.

This had been billed as the premier *Doctor Who* event of the year, and it certainly lived up to the hype. No fewer than thirty guests attended, and amongst the other attractions was a screening of the recently-recovered episodes of *The Ice Warriors.*

Naturally enough, Season 26 was a major talking point. Sophie Aldred, enthusiastic and engaging as ever, took the stage with many of the writers, directors, musicians and supporting cast who have helped to make this one of the best seasons in years.

Older eras of the programme's history were well covered, too. Frazer Hines, Nicholas Courtney and Richard Franklin were amongst those present while, from behind the cameras, Peter Bryant, Victor Pemberton, Terrance Dicks, Johnny Byrne, Steve Gallagher and Dick Mills were also on hand.

As usual, one of the main aims was to raise money for charity. In honour of the late Ian Marter, all proceeds are being donated to the British Diabetic Association, and it is heartening to know that almost £3,000 was raised. All in all, a very worthwhile and enjoyable event.

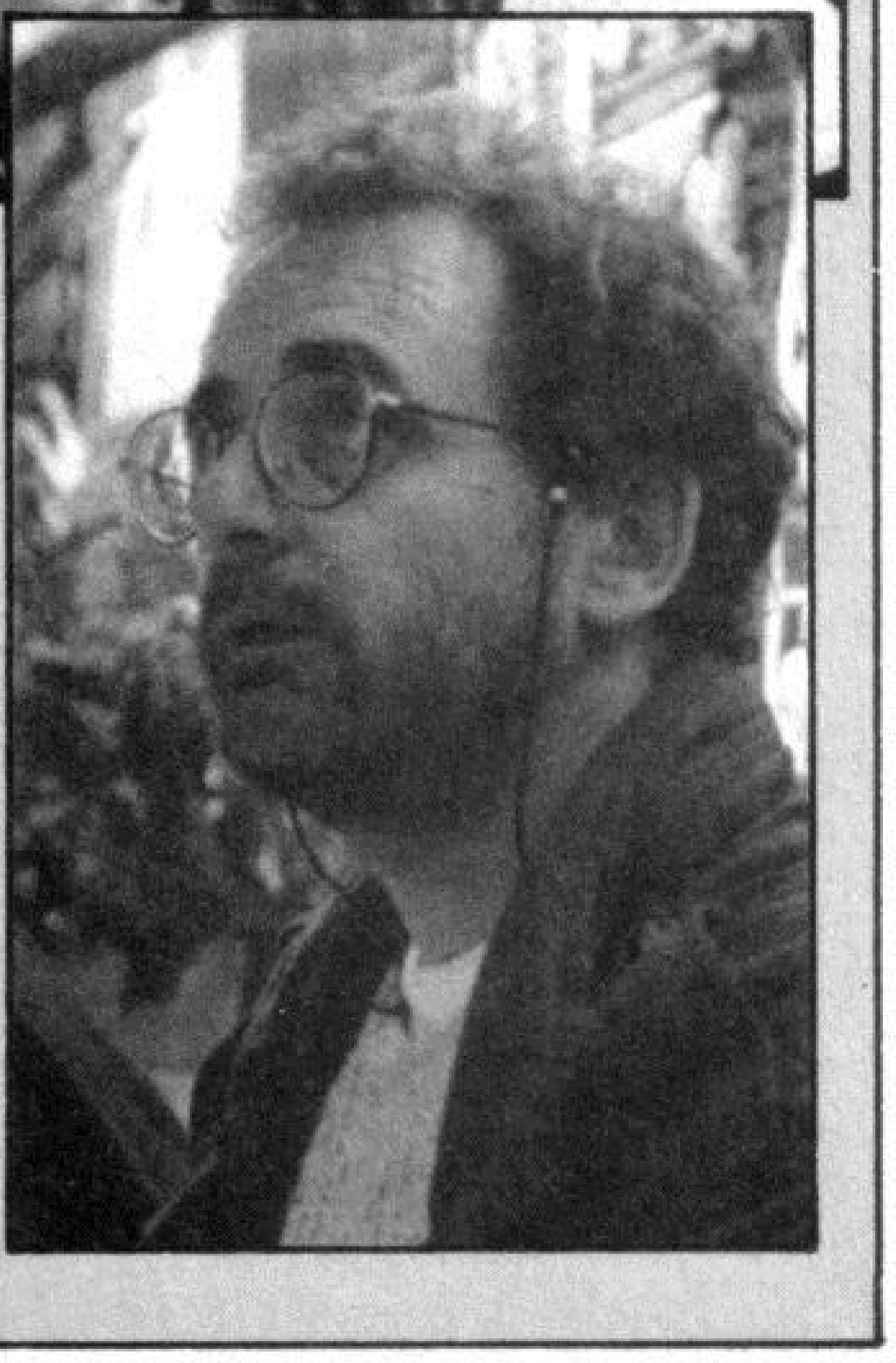
BEYOND THE TARDIS

Sylvester McCoy was one of five actors who took part in the Script to Screen children's event at the National Film Theatre on October 7, where he rehearsed and acted alongside a number of children using the format of *What's Your Story* to illustrate how a children's drama programme is made.

Ibsen's *The Master Builder* began a run at the Theatre ▶

MARVEL SIGNING BREAKS ALL RECORDS

Despite appalling weather and long queues, over one thousand fans attended the **Doctor Who Magazine** Tenth Anniversary signing at Cafe Munchen in London in October, exceeding all expectations. The event was arranged in conjunction with W.H. Allen and Titan Books and Sylvester McCoy and Producer John Nathan-Turner proved the stalwarts of the event, signing autographs for five hours until everyone who attended hopefully went away happy.



Also present were comic strip artists Dave Gibbons and Lee Sullivan, script writer Kevin Clarke, Target artist Alister Pearson and series musicians Dominic Glynn and Mark Ayres who joined the event at a late stage to publicise the launch of the *Variations on a Theme* record.

The winner of the on-the-spot competition for a free subscription to **DWM** was Gavin Wilson, who lives in Oxford. Prizes of Titan Script Books and other material for completing questionnaires about **DWM** also went to Neil Hammond, Hillingdon, Joanna Miller, London and Jamie Ower, London.

"We appreciate the patience of the fans," said editor John Freeman, commenting on the length of the event and the time people spent queuing for autographs. "I know some people came a long way to attend the event. With hindsight, we'd try to do the event differently but we couldn't control the weather and Sylvester only has one pair of hands, so it was impossible to speed things up. We tried our best, but the turn-out was staggering."

The signing was followed by an anniversary party, attended by programme stars such as Elisabeth Sladen and **DWM** contributors from all ten years of the Magazine's production. Sylvester McCoy and Sophie Aldred cut a special TARDIS cake to mark the celebrations. Here's to the next ten years!

Royal in Bristol on November 9 with **Maureen O'Brien** who played Susan replacement Vicki in the series.

Nicholas Courtney's most recent radio role has been Robert in Radio 4's *Mees Margaret* by Elizabeth Morgan, while **Frazer Hines** was a guest on the final of the 18th series of *Countdown*, which was shown on Channel 4 on October 13. In that week's edition of *TVTimes* he featured in the What I Watch section.

Having completed her work on *Bergerac,* **Louise Jameson** has returned to the theatre where she is starring in *Sleeping Nightie* by Victoria Hardie, which opened at the Croydon Warehouse on Octber 19 and transferred to the Royal Court Theatre Upstairs in November.

It is some time since we have heard any news concerning **Sarah Sutton,** who played Nyssa alongside **Tom Baker** and **Peter Davison**'s Doctors, but that changed on October 13 when she appeared on BBC1 as Sarah Dryden in an episode of *Casualty.*

Philip Hinchcliffe is producing *The Gravy Train,* a four-part drama series for Channel 4/Portman. Filming has been taking place in Salzburg, Brussels, the UK and Pinewood Studios with design by *Who* veteran **Roger Murray-Leach.** The cast includes **Alexei Sayle,** the D.J. from *Revelation of the Daleks.*

Ian Briggs, writer of *Dragonfire* and *The Curse of Fenric,* has been keeping up with his acting by appearing in *The Mirror* by Sir Walter Scott as part of the Borders Festival of Ballads and Legends.

The *Doctor Who* connections with *EastEnders* continue with the appointment of **Michael Ferguson** as the new executive producer. Michael directed four stories during the first three Doctors' eras, specialising in location work as his stories *The War Machines* and *The Ambassadors of Death* bear testimony. For the last five years he has been producing and directing *The Bill.*

The Rani herself, **Kate O'Mara** is currently starring as Cleopatra in the British Actors Theatre Company's production of Shakespeare's *Antony and Cleopatra.*

Reporters this issue: John Freeman, Brian Robb, Stephen James Walker, and Paul Travers. Beyond the TARDIS by Dominic May. Thanks to Dallas Jones in Australia.

The Season Poll

It's time to vote for your favourites in Season Twenty-Six, plus answer a few questions about the Magazine. We've reorganised the categories this year to enable as wide a cross-section of voting as possible on all aspects of the latest stories.

Once again, by way of a bribe, we have twenty copies of Ben Aaronovitch's *Remembrance of the Daleks* to give away, scheduled for release by Target in April 1990. These will go to the first twenty completed forms drawn out of the hat after the closing date of the poll.

All entries to the season poll should arrive at the *DWM* offices no later than 20th February, 1990, and we'll publish the full results in *Issue 160*, on sale 12th April 1990. Send your completed (or copied) forms to Season Twenty-Six Poll, *Doctor Who Magazine,* Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please enclose any comments on the season on a separate sheet of paper and keep them brief. Thanks, and happy voting!

SEASON TWENTY-SIX
All voting should apply to Season Twenty-Six ONLY.

BEST STORY
(List stories in order of preference, i.e. if you thought *Ghost Light* was the best story put that at 1, and so on).

1) ....

2) ....

3) ....

4) ....

BEST EPISODE

....

BEST WRITER
Ben Aaronovitch, Marc Platt, Ian Briggs, Rona Munro

....

BEST DIRECTOR
Michael Kerrigan, Alan Wareing, Nick Mallett

....

BEST MUSIC
Keff McCulloch, Mark Ayres, Dominic Glynn

....

BEST MONSTER

....

BEST VILLAIN

....

BEST VISUAL EFFECTS (ONE STORY ONLY)

....

BEST COSTUME DESIGN

....

BEST ACTOR
(Excluding Sylvester McCoy)

....

BEST ACTRESS
(Excluding Sophie Aldred)

....

THE SEASON 26 HALL OF FAME
This is a special award for best overall performance or contribution

....

***DOCTOR WHO MAGAZINE* POLL**
FAVOURITE ISSUE (From Issue 145 – Issue 156, including the Tenth Anniversary Special)

....

FAVOURITE FEATURES
(List three in order of preference)

....

....

....

FAVOURITE COMIC STRIP
(Choose from *Time and Tide, Follow that TARDIS, Invaders from Gantac, Nemesis of the Daleks* and *Stairway to Heaven)*

....

OTHER COMMENTS
What else would you like to see in the Magazine?

FAVOURITE DOCTOR

....

Here's my voting form for Season Twenty-Six and *DWM.* If you don't read it, may the Ancient One eat your feet.

Name ....

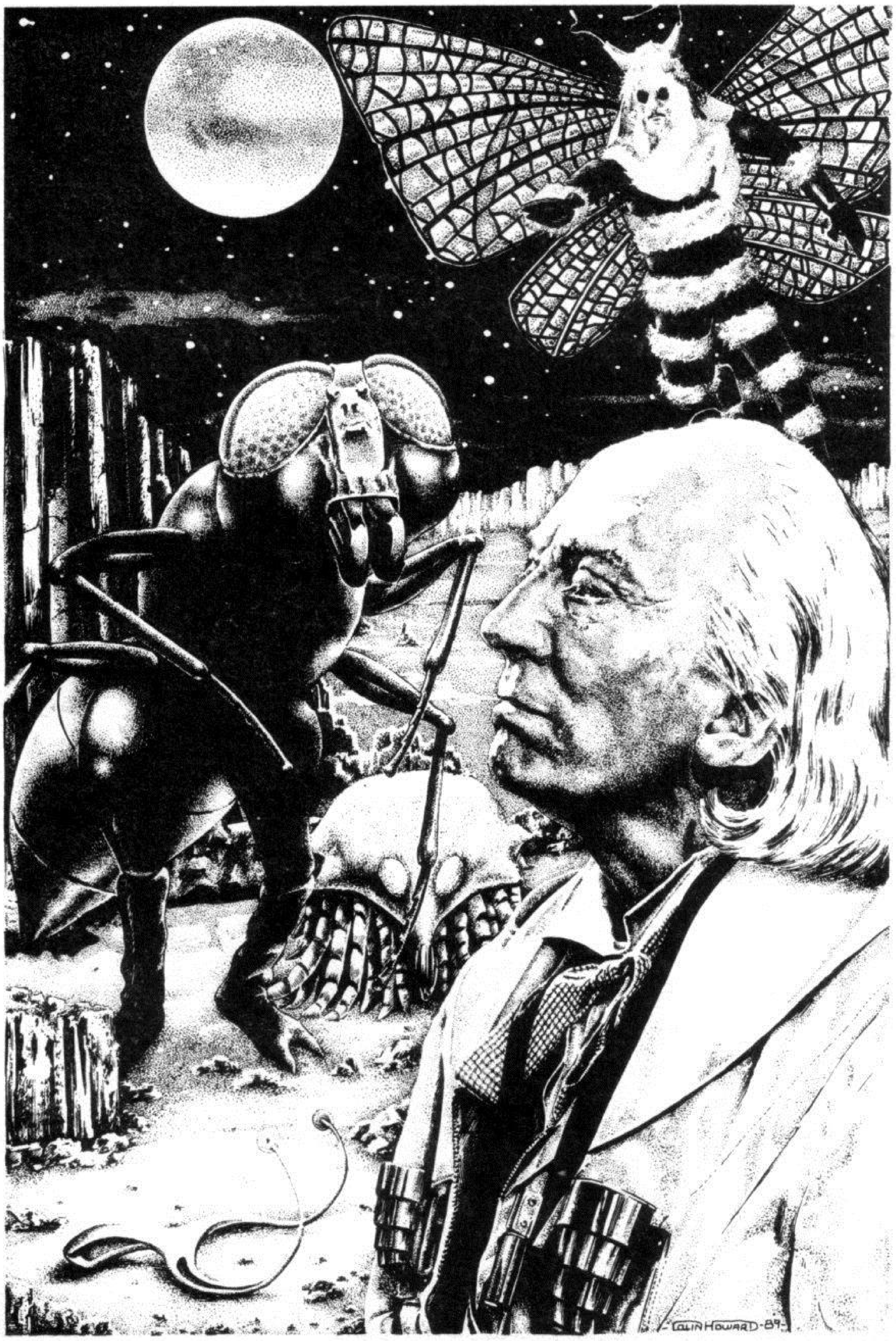
Address ....

....

.... **Age** .... **Age** ....

ARCHIVES:

THE WEB PLANET



THE WEB PLANET

While Vicki and Barbara shed their Roman garb from their previous adventure, the Doctor reveals to Ian that the TARDIS materialised for an instant and is being dragged down by a powerful force. The police box lands on a night world where several moons hang above rocky craters and dark pools.

The planet appears lifeless on the scanner and the air is thin, but breathable. Suddenly Vicki winces in pain as outside the ship, two huge six-legged, ant-like creatures chirrup as they study the craft. Oblivious to the observers, the Doctor says Vicki is affected by extra-sonic sound. When he activates the controls, the TARDIS begins to dematerialise, but the two creatures herd a small, many-legged grub to direct its snout at the box. A flare of energy surrounds the craft, violently grounding it.

Barbara sedates Vicki and puts her to bed, while the Doctor tells Ian that they must venture outside and investigate this mysterious power source. They don ADJs, Atmospheric Density Jackets, to help them breathe and with the power levels depleted, the Doctor uses his jewelled ring to activate instruments which open the TARDIS' main doors.

As Vicki is tended by Barbara, the girl learns about the subjects the teacher lectured, and assumes she was a nursery teacher. In the future, Vicki had taken degrees in Medicine, Physics and Chemistry by the time she was ten, taught by machines for an hour a week. Barbara toys with the gold bracelet given to her by the passionate Nero and promises to tell Vicki all about their Roman adventures later.

On the echoing, bleak planet, Ian offers the Doctor his gold pen to examine a rock sample of mica. The pen is suddenly whipped out of sight. With a feeling of being watched, the Doctor suspects this is another phenomenon of the force which has grounded them.

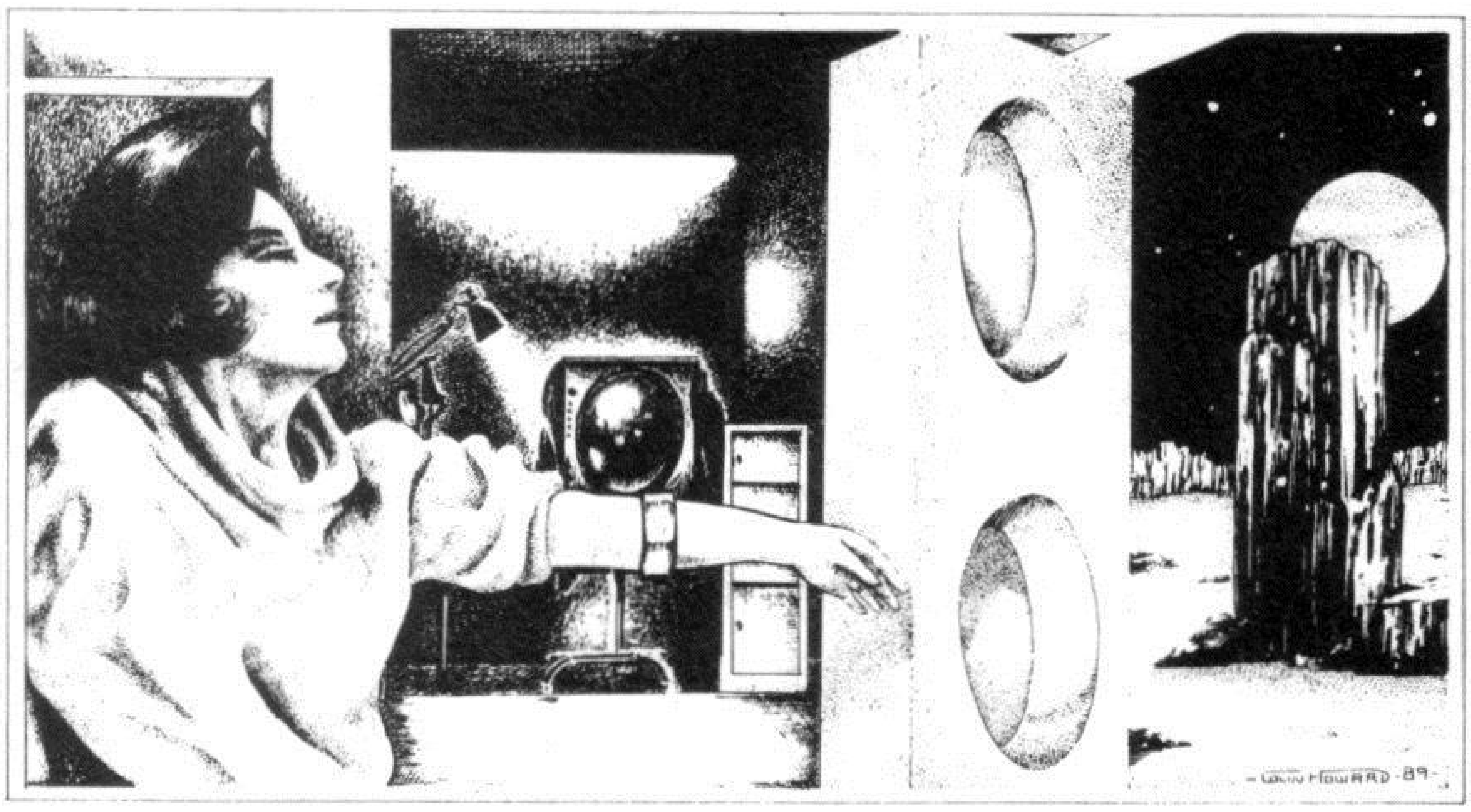
Barbara is watching the men outside on the scanner when her braceleted arm takes on a life of its own, pulling her towards the main doors. She overcomes the force at first, but it takes over again to Vicki's terror.

The Doctor and Ian find a huge pyramid, with a vaguely humanoid figure carved at its apex. Nearby is a pool which Ian prepares to drink from, until the Doctor demonstrates it is acid by dissolving the teacher's Coal Hill School tie in it! Again the air fills with strange bleeping sounds.

The sounds stir Vicki in her sleep, but have a more profound effect on Barbara in the control room. The TARDIS doors open by themselves and the central console starts to revolve. The history teacher is drawn by her braceleted arm out onto the barren world. Calling for Barbara, Vicki leaves the rest area to find the control room deserted.

Ian and the Doctor hear the girl's cries and hurry back to the ship. Suddenly a web rises from the ground, ensnaring Ian, who urges the Doctor to get back to Vicki.

Guided by the bracelet, Barbara moves trance-like directly towards one



of the lethal acid pools.

The console room lurches violently, throwing Vicki about, and the girl flicks switches in panic. As power returns to the ship, the dematerialisation sound fills the air.

The Doctor arrives back at the landing site, only to find that his ship has vanished.

THE ZARBI

Barbara is directed away from the pool by one of the ant-like aliens. Meanwhile, the Doctor returns to Ian to find that the web has vanished and the teacher is now just badly stung. He informs his companion that the TARDIS has disappeared.

As Barbara drifts on, she is watched by another species of creature, a striped insect-man with antennae, bug eyes and large wings.

With the ADJs useless after an hour, the Doctor and Ian discard them to adjust to the thin air. Examining the landing site, marks on the ground indicate the ship has been dragged away. Indeed, the craft is jerking its way through the misty atmosphere of the planet. Inside, Vicki watches in terror as the giant ants appear on the scanner.

The insect creature diverts Barbara into a cave where two others of its kind are waiting. One removes her bracelet and tosses it into an acid pool. Regaining her senses, Barbara finds the aliens cut off her escape.

At the end of the trail, the Doctor finds strange marks in the sand and Ian steps into a mummified husk. The Doctor realises the corpse was a Menoptra, indicating that this is the planet Vortis in the Isop Galaxy. But Vortis has no moons, so the satellites must have been attracted by the awesome power source.

In the TARDIS, Vicki sees that the ship is being dragged towards a huge, web-like citadel entrance.

Barbara tries to explain to the creatures how she arrived on Vortis and finds that one of the males, Hrhoonda, is suspicious of her and advocates killing her, rather than risk letting her reveal their plans if she were to fall into the clutches of the Zarbi. Barbara overpowers her guard, the male Hrostar, with a mica spar and flees the cave.

Ian and the Doctor follow beams of light in the sky to their source, the web city, where they are surrounded by the ant-like Zarbi and the lava guns. Unable to communicate with the insects, the men are herded away. Inside a chamber of the web city, Vicki emerges from the TARDIS to find herself moved up against the wall by more Zarbi.

At the city entrance, the Doctor deduces that the city is a living and growing substance, having grown to this size over, perhaps, 200 years. The Zarbi bustle the two men through into the complex.

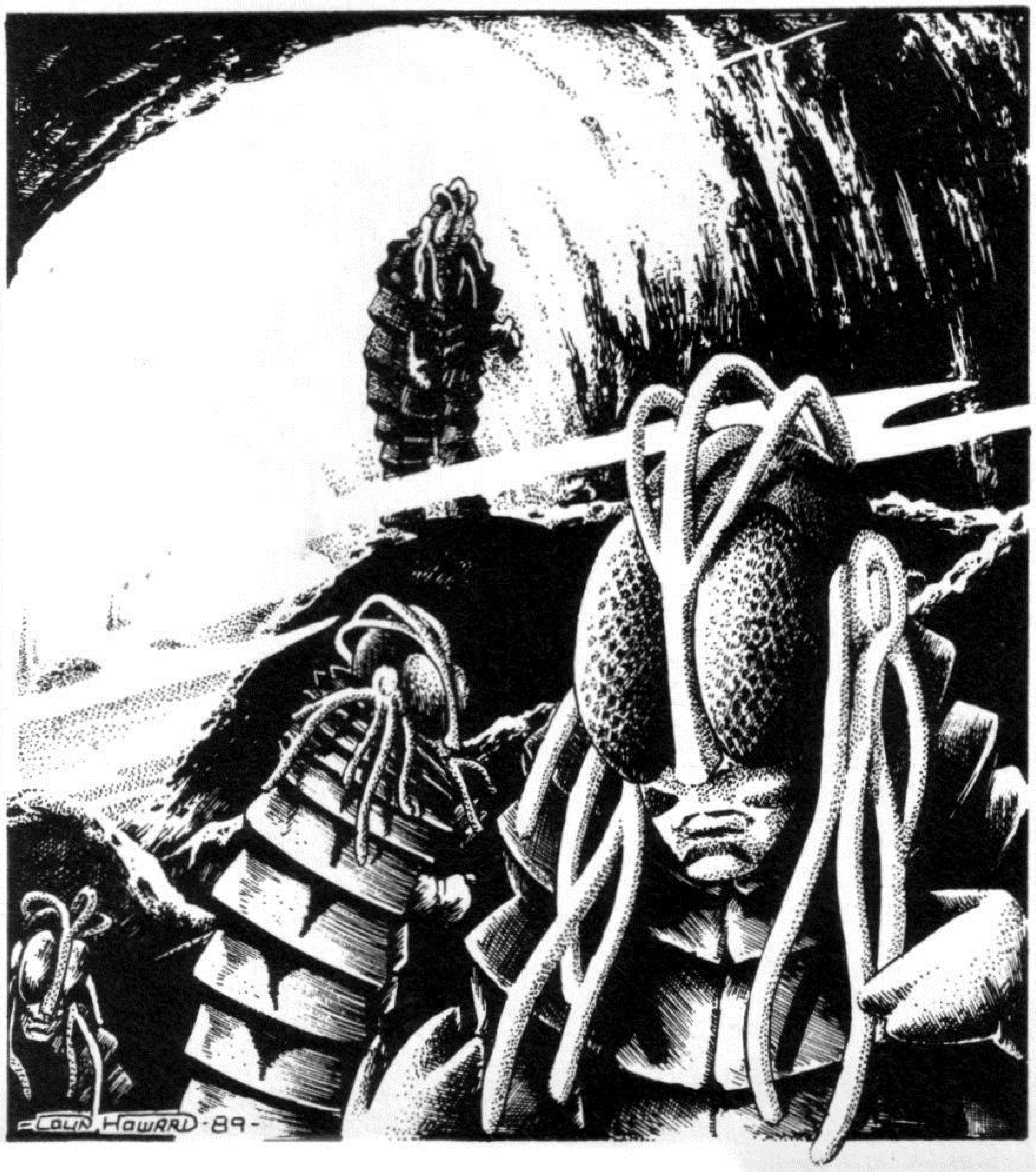
Vicki watches one of the Zarbi attempt to enter the TARDIS, only to reel backwards suddenly out of the control room chirruping, to collapse on the ground. As alarms sound, the Doctor and Ian are brought in, with the Doctor anxious to check his ship. The old scientist is soon surrounded by the Zarbi, as Ian comforts Vicki.

Barbara is soon found and captured by two Zarbi. Back at the cave, the female Menoptra leader, Vrestin, prepares to use a crystal transmitter to warn the approaching Menoptra Spearhead of the power of the Animus and its Zarbi minions, despite the fact that it will reveal their position. There is no response, even when bouncing the beams off the satellite Tarun, and she prepares to try outside. The Zarbi burst in, guided by Barbara who is in a trance again, due to a golden wishbone around her neck. A larva gun's snout spits death, killing Hrhoonda and Hrostar distracts the Zarbi, allowing Vrestin to smash the radio and flee. Hrostar is captured, but removes the necklet from the teacher, explaining she was morphotized by the gold. Now they will be sent to work in the Crater of Needles. Barbara watches in horror as the Zarbi grab Hrostar, and pluck away his wings.

In the web chamber, the Doctor fails to communicate with the Zarbi. On an instruction flashed across an illuminating wall panel, the insects push him to the centre of the chamber, where a transparent cylinder lowers itself over the old man's head. A deep female voice harshly demands, "Why do you come now?"

ESCAPE TO DANGER

Ian and Vicki are unable to hear the Doctor tell the voice that they are peaceful travellers who have strayed from their astral plane, although the voice thinks they are the Menoptra Spearhead. The force demands to know their plans and when the Doctor is unable to co-operate, the cylinder rises. A tendril from the wall fires a bolt of energy at the TARDIS, but this, too, rebounds and scares the Zarbi. Vicki admits to the Doctor that she activated some switches on the console, and the



old man congratulates her on realigning the ship's fluid link. With their craft at full power, they only need Barbara to be able to leave. The Doctor calls out to the voice that he may share his ship's secrets with it.

Vrestin flies high into the air from her hiding place to evade two searching Zarbi and soon she watches the entrance to the citadel. In the city, the voice in the cylinder tells the Doctor that if he uses the TARDIS' secrets against the invading Menoptra, it will free the travellers. The Doctor learns that Barbara is at the Crater of Needles beyond the Great Web, and agrees to use his astral map to locate the Menoptra. The Zarbi receive messages from the flickering wall and hold Vicki, while the Doctor and Ian enter the TARDIS.

In the ship, Ian treats his stings, while the Doctor reveals that he plans to trick the controlling force into neutralising this section of the city so that Ian can locate Barbara. Ian is given tablets to help him cope with the thin atmosphere before he and the Doctor start to move the astral map pedestal out of the ship, taking care not to break the time and relative dimensions link to the TARDIS.

In the control area, the Doctor requests the cylinder and informs the female voice that his astral map cannot work, due to interference from the city's instruments. The section and the Zarbi fall silent and motionless, and Ian departs, hiding from Zarbi in the web corridors. Using the astral map, the Doctor and Vicki hear a radio communication indicating that the Menop pathfinder unit is approaching Vortis, its leader advising the jettisoning of the Spearhead's craft above the Crater of Needles, for a landing to the north at the Sayo Plateau.

Ian encounters a Zarbi, and although he overpowers it, an alarm is raised and web gates bar his way. In the control area, the Zarbi at once revive and Vicki is sure Ian has been captured. Trapped in between web gates, the teacher watches the Zarbi aim a grub gun at him. The blast misses, releasing the outer door. Pursued by the gun, Ian rushes out onto the surface, where Vrestin swoops from the sky and pulls him under cover from his hunters.

With Vicki held in a trance by a gold necklet, the Doctor bluffs to the voice that he knew nothing of Ian's escape. When the cylinder rises, he has Vicki released and sends her into the TARDIS for a recording compound. By accident she returns with a specimen box containing a spider. When one of the Zarbi sees this, it cowers in terror.

Hiding on a ridge, Vrestin tells 'Heron' that the crater he seeks is a slave camp where Menoptra have their wings torn so they cannot escape. Ian thinks she is one of the invaders, but Vrestin reveals that Vortis is the Menoptras' world. The Zarbi had no intelligence until the Animus, a dark power, arrived and the web city of the Carsenome began to grow. With no weapons, her people fled to one of the new moons drawn to Vortis by the Animus, but the planet is a dark one and they weaken. They must regain Vortis before the Carsenome covers all of it.

Vrestin fears the attack her people plan is futile, but agrees to help Ian find his friend, 'Arbara'. Suddenly, the two are confronted by Zarbi and forced into a cleft in the rock face. The ground gives way and the insect woman and school teacher tumble through the surface, leaving the Zarbi milling, confused.

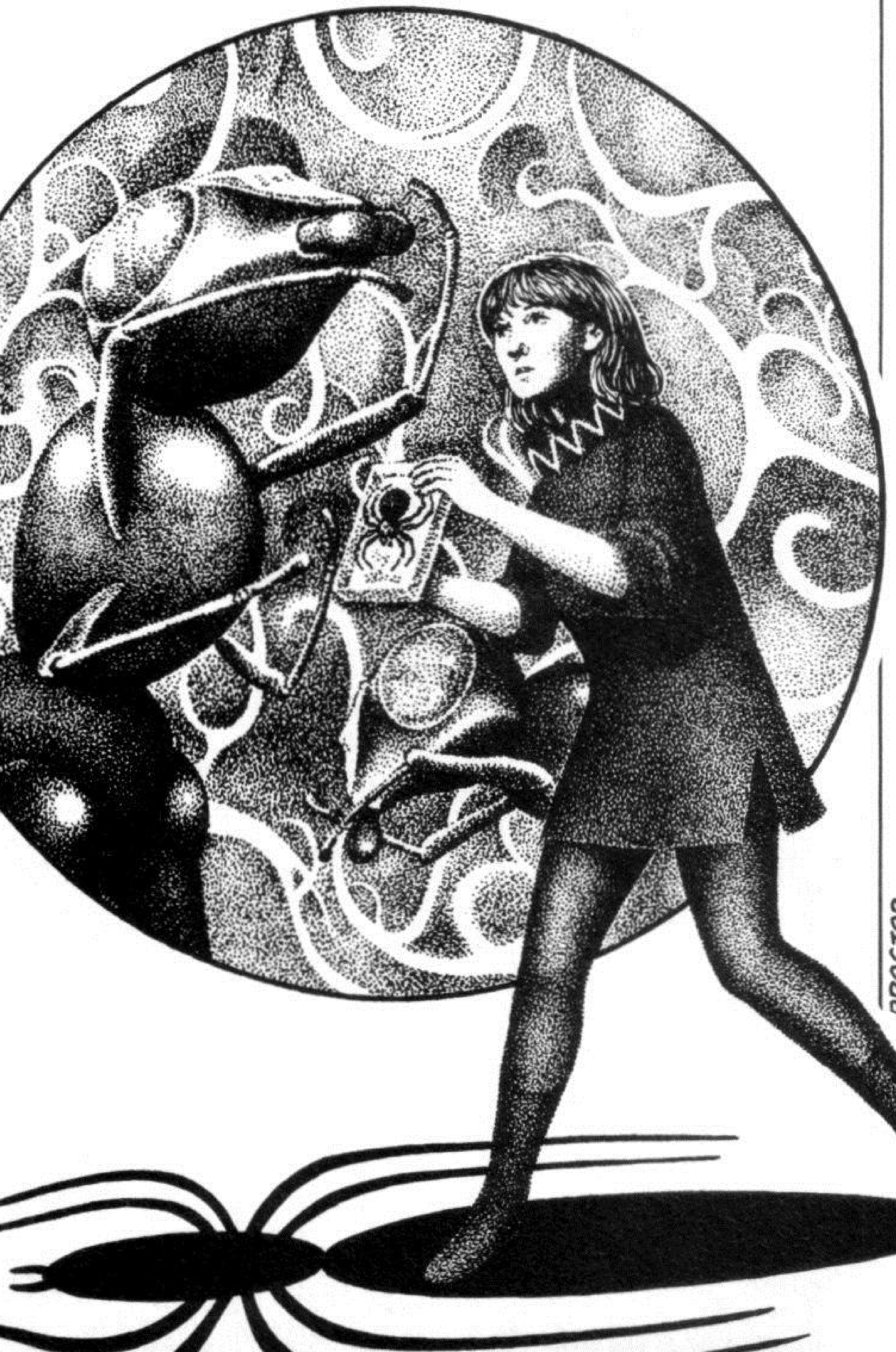
CRATER OF NEEDLES

Vrestin and Ian recover in an underground chamber covered in debris, to find primitive paintings on the walls. Suddenly they are surrounded by a group of small creatures armed with mica spars.

Barbara, the wingless Hrostar and other Menoptra toil in the Crater of Needles, collecting vegetation scraps and dumping them into acid pools. Hrostar explains that this is the material, drawn through the ground by the Carsenome roots, which enables the city to expand. Hidden at its centre is the Animus, which the Menoptra hope to destroy using the new weapon devised by their scientists, the Isop-tope. Although untested it is their last hope.

A Zarbi puts Vicki into a trance state with a necklet before she can use the spider to repel it, and the Doctor again finds himself talking to the Animus in the cylinder. With Vicki threatened, the old man is forced to reveal that the Menoptra are massing on Pictos, but discloses no more until his companion is released. The tube rises and the Zarbi release Vicki, to whom the Doctor reveals that he is determined not to reveal the location of the Spearhead's landing and hides the recording of the radio message in the astral map.

▶



The alarm raised by the Animus sends Zarbi scuttling in the Carsenome, and at the Crater the slaves are herded together into a rough stockade. Below the planet's surface, Ian and Vrestin are held by stunted, eight-limbed, grub-like creatures, their hands bound when thrust into a vat of thick liquid. They are sentenced to death by Hetra, captain of the Optera, when he arrives with his female aide, Nemini, because they come from above.

With the Zarbi's activity, the Menoptra prisoners suspect Barbara's friends may have betrayed them and that they must escape to prevent a massacre at the Sayo Plateau. Hlynia, a female slave, has noticed that most Zarbi have left for the plateau and the older Prapillus agrees to use his knowledge of the Zarbi to help one of them reach the Spearhead. Vicki uses the spider to terrify their Zarbi guard, allowing the Doctor to examine a necklet and think how he could realign its strange power.

A Zarbi and a grub gun guard the slave hut, but Prapillus breaks out of the rear of it. By mimicking Zarbi chirrups, he draws the guard away, allowing the others to attack the grub, Hrostar squashing it against a wall, while Prapillus kills the Zarbi. The slaves head for the Plateau.

The Doctor neutralises the necklet by placing it in the astral map, since the TARDIS' power opposes that of the Animus. The Zarbi recovers and places the Doctor under the tube, where the old man finds that the Animus has activated the recording of the Menoptra message. When the invasion is quashed, the Animus will deal with the Doctor and Vicki, but for now the Zarbi place necklets on them.

Nemini advocates that Ian and Vrestin should be thrown into the fire chasm, as all those from above prey on the Optera. Vrestin proclaims herself to be a Menoptra, one of the Optera's gods, and spreads her magnificent wings, saying that her kin should live on the surface and asking for help to defeat the Zarbi. The Optera gaze in awe.

The slave party reach the Plateau to find the Zarbi preparing an ambush, as a group of Menoptra drop from the dark sky. Confronted by the force leader, Hrostar gives the correct password and warns of the ambush. Too late, the first wave of the Spearhead land and the Zarbi emerge from hiding. The Menoptra electron weapons are useless against the larva guns and the leader orders a retreat as Hrostar, Prapillus and Barbara flee in the chaos, while the leader is led away by Hlynia. Soon the two Menoptra and the teacher are surrounded by Zarbi at a rock face . . .

INVASION

A hidden door in the rock opens, allowing the trio to scramble inside as the larva gun fires. In the city, the Doctor and Vicki stand motionless, as the Zarbi bustle around the control room, until Vicki removes her necklet and then the Doctor's, revealing that she was given the one the Doctor treated. With one Zarbi left, Vicki pretends to faint, allowing the old scientist to slip the treated necklet on the insect. It is now docile and susceptible to the Doctor's ring, with which it will guide them to the Sayo Plateau.

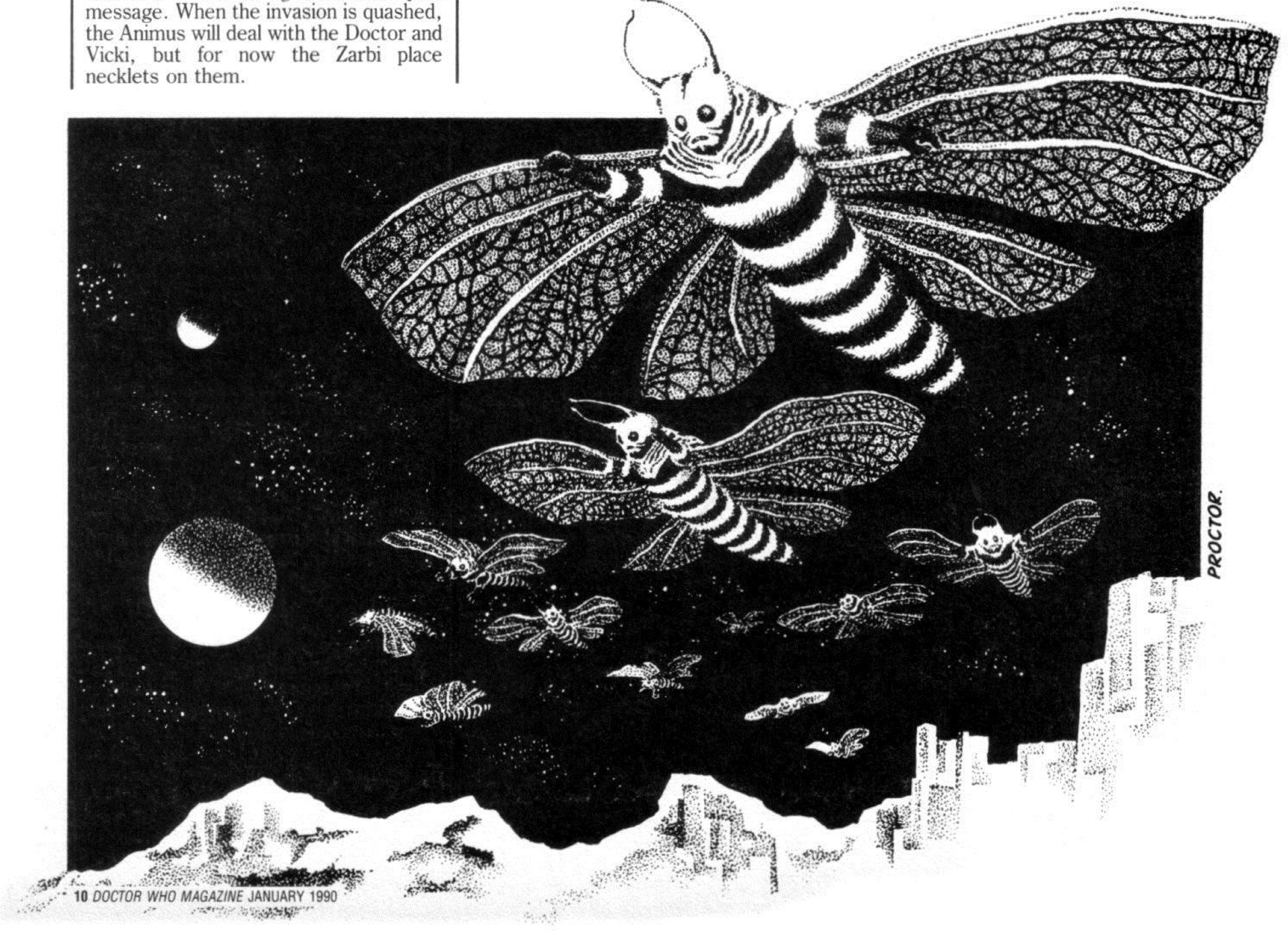
The two Menoptra and Barbara have fallen into what Prapillus identifies as one of the old Temples of Light, and soon they are met by Hlynia and the Spearhead Captain, Hilio, who have found another entrance. Hilio's force have been massacred, and without information, the same fate will befall the main invasion force. The group seems near despair, until Prapillus draws on faith from their ancient gods and memories of when Vortis was a light planet of peaceful, flowered forests. Hilio reveals that he still has the cell destructor weapon intended for use on the Animus and the group must attack the Carsenome with this device.

The Optera pledge their allegiance to destroying the Animus, or Pwodarauk as they call it, by leading Ian and Vrestin down the tunnels that breathe hate to the centre of the root of evil.

The controlled Zarbi, whom Vicki nicknames 'Zombo', leads the Doctor and Vicki out of the city and they follow the tracks of the ambush party.

Ian and Vrestin are weakened by the pungent fumes in the tunnels, as the team reach a barrier of rock. The Optera begin to dig their way through, but a rockfall seals the tunnel behind them.

Barbara and the Menoptra have just decided on a two-pronged attack on the Carsenome when, to their horror, a Zarbi enters the Temple. Fortunately it is 'Zombo' and the Doctor and Vicki are close behind.



The vapour settles in the tunnel, but Nemini suddenly sees 'liquid hate' trickling through a crevice. The grub woman blocks the acid from the crevice with her own body and dies in agony. The rock wall is broken down safely and the group moves on past Nemini's still body.

Prapillus explains to the Doctor that the Animus is an alien force from space, which set up the Carsenome at Vortis' magnetic pole, the source of its power which attracted new moons and the TARDIS. The plan of attack is that the Doctor and Vicki will return to the city with the Isop-tope and Hilio reluctantly hands over the weapon. Prapillus draws the Doctor aside and asks him to leave the controlled Zarbi to aid their attack on the city, along with the Doctor's priceless ring. The old man is aghast at parting with his ornament until Barbara interrupts the two elderly men's argument and the Doctor grumpily hands over the ring in exchange for the Isop-tope.

Later, the Doctor and Vicki prepare to enter the Carsenome, with the girl carrying the Isop-tope. The Zarbi they find in the control room are suddenly reactivated and soon surround the pair with larva guns.

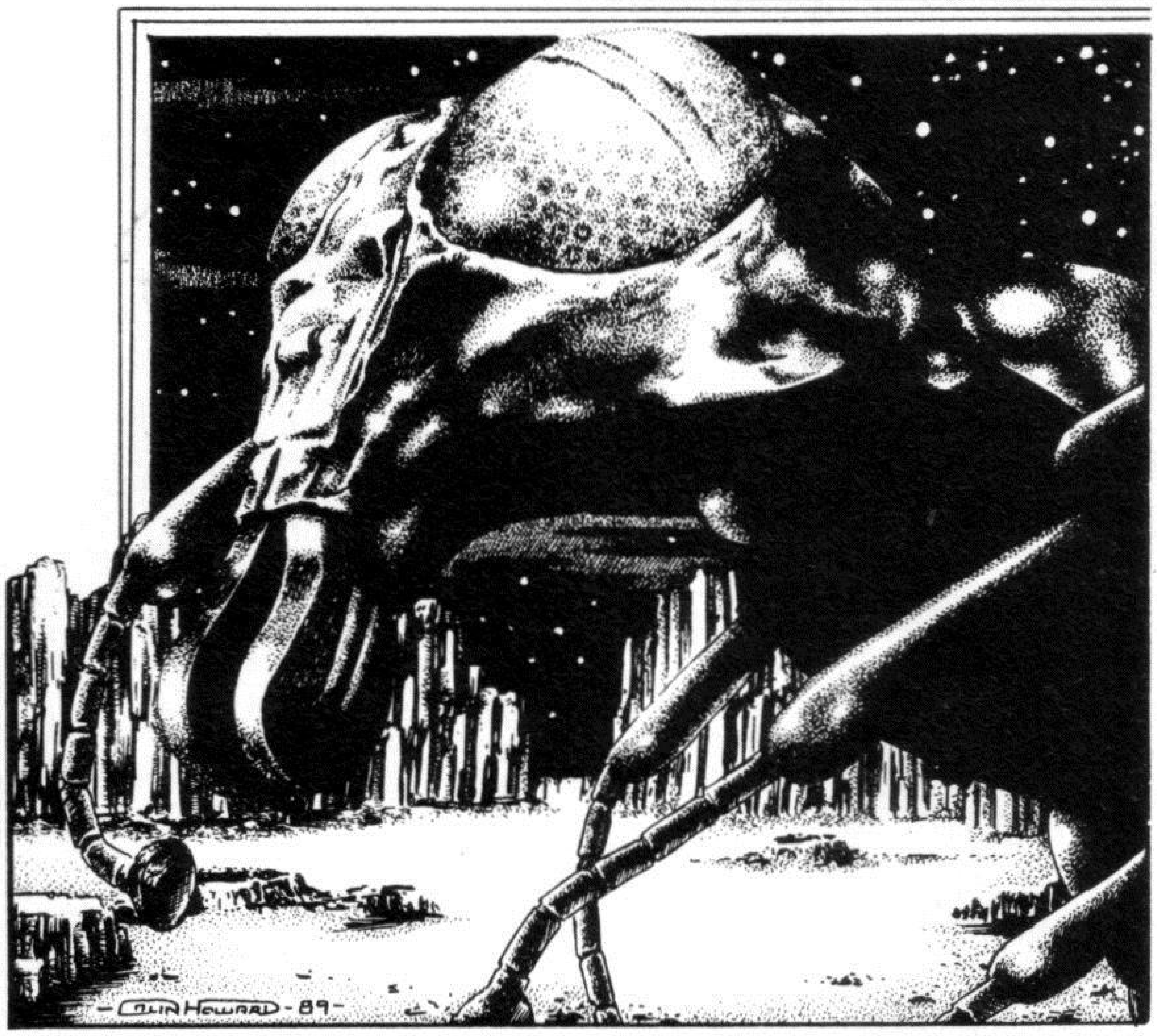
Hetra announces that the group is below the Carsenome and they must now strike upwards. Barbara and the Menoptra with her wait outside the Carsenome to give the Doctor time to reach the control area.

Spiked organic guns from the walls of the control centre point at the Doctor and Vicki, enshrouding the duo in thick webs as they clutch each other and watch the Zarbi mill about them.

TO BE CONTINUED!

**Archive compiled by Andrew-Pixley, Co-editor of* Time Screen.

[redacted]



The Way We View

VERY SOON

&

DOCUMENT

Dr. Who™

WILL CHANGE

forever...

A UNIQUE SELECTION OF NEW EXCLUSIVE PHOTOGRAPHS

Sylvester McCoy & Sophie Aldred

by Steve Cook & Paul J. Smith

Session 2 from Mediaband

NEW PHOTOS:

TIS101 CLASSICAL*
TIS102 PORTRAIT*
TIS103 LAUGHING

"This is Sophistication" (Sylvester McCoy 1989)

NEW PHOTOS:

TIS104 SUSPICION
TIS105 INQUISITIVE
TIS106 SOPHISTICATION

SOPHIE ALDRED

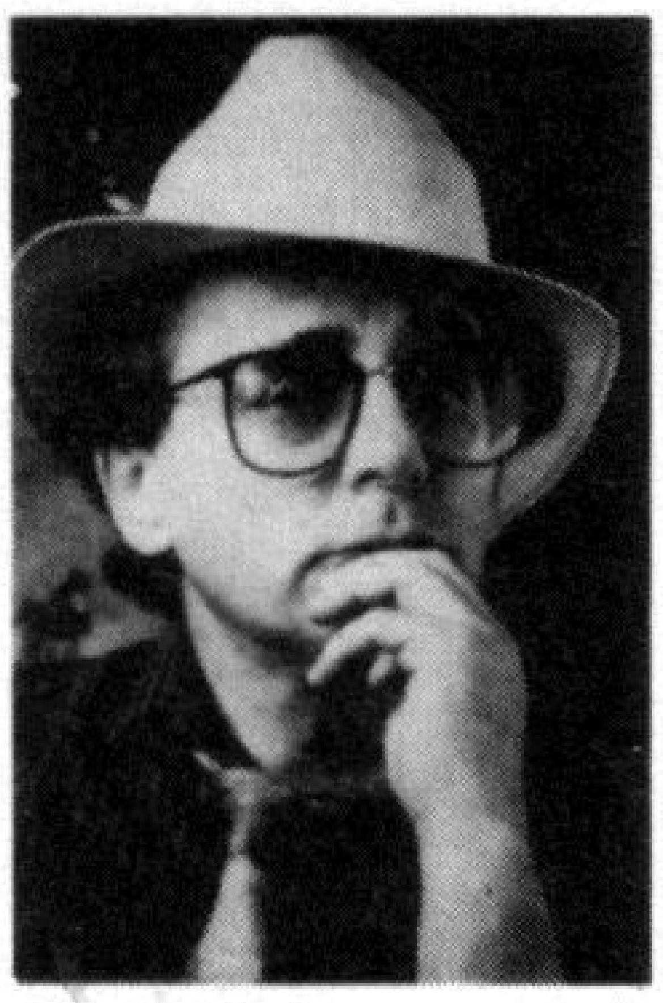
SA302	Sophie on stairs smiling
SA309	Extreme close up smiling
SA315	Sophie Aldred close up
SA330	Sophie swinging on bars
SA228	Sophie in shades
SA137	Sophie peering from behind chair
SA122	Sophie Aldred (Studio Portrait)

AVAILABLE NOW : NEW SOPHIE PRINTS

SA137	Sophie in chair (Studio)*
SA201	Sophie Aldred (Outdoor Portrait)
SA305	Sophie leaning over bars
SA324	Windswept Sophie
SA331	Sophie Aldred

SOPHIE ALDRED "SHADES": 4 large glossy prints of Sophie in sunglasses. PRICE £12.99

COMING SOON: SOPHIE ALDRED Fact card: With fact file and biography Sophie Aldred A2 Autographed colour poster.



SYLVESTER McCOY

McDWM	Sylvester reading DWM*
Mc106	Sylvester behind bars
Mc112	Sylvester McCoy portrait*
Mc114	Sylvester swinging on bars
Mc121	Dancing with umbrella
Mc129	Sylvester with umbrella close up*
Mc130	Sylvester on roof full length

SYLVESTER McCOY B/W Prints: Now in 10"x 8" @ £2.75

McB100	Sylvester McCoy portrait
McB115	Sylvester in chair
McB118	Sylvester smiling broadly
McB220	Classic close up
McB226	Sylvester fed up

PLEASE NOTE:

- * Cheques / POs payable to MEDIABAND ENTERPRISES
- * Overseas payment in Int. Money Order or Sterling
- * Please order by code and size (i.e. SA309VLI)
- * Allow 28 days for delivery
- * Send SAE for full list of products & session details
- * Trade / Magazine enquiries welcome * MAIL ORDER ONLY

ALSO AVAILABLE FROM JOHN FITTON BOOKS, SPACE ADVENTURES, AND ALL GOOD FANTASY STORES.

Coming soon: Elisabeth Sladen and Nicola Bryant

PRICES:

(8"x 6")	STANDARD	£1.99
(10"x8")	LARGE	£3.25
*(16"x 12")	VERY LARGE INDEED	£6.50
	POSTAGE (UK)	£1.50

Overseas Postage 15% of total order (min £2.25)

MEDIABAND

108 NEW BOND STREET, MAYFAIR, LONDON W1Y 9AA.

All photographs Copyright 1989 Steve Cook / Copyright 1989 Mediaband Enterprises. Photographs by Steve Cook. Session Produced by Paul J. Smith.

WRITING DOCTOR WHO

WILLIAM EMMS

Close up of the Chumbly from *Galaxy Four* Photo © BBC

William Emms, writer of the William Hartnell story *Galaxy Four,* is a man with some forthright views about *Doctor Who,* as Marcus Hearn reports . . .

“I wanted to work with four beautiful blondes!” beams William Emms, leaving you with serious doubt as to whether this really was his sole motivation for writing the 1965 Hartnell tale, *Galaxy Four.*

He’s quick to reassure that the Amazonian Drahvins weren’t his only reason for coming up with the first story in *Doctor Who*’s third season. “No, I actually liked the concept. You see when I wrote for *Doctor Who,* when it was played by Bill Hartnell, he was an eccentric. Now they’ve turned him into a fool and that I don’t approve of. The concept of *Doctor Who,* as I read it, was that he was an eccentric and that’s where I took it from.”

Before becoming a professional television and stage writer, William Emms was an English teacher in London’s East End. This year he returned to teaching for the first time since the early Sixties, but he has plans to continue his writing career as a novelist. He’s become disenchanted with television over the last few years.

Emms is a down-to-earth man who lives in a small village in Sussex with his wife Jeannie. He seems to find the continued interest in his *Doctor Who* work an amusing distraction from the day’s business.

I asked him how much truth there was in the myth of the school teacher who happened to send in a script that was used. “None, I was an experienced writer by the time I wrote *Doctor Who.* Nobody commissioned it, though – it was a spec job. I enjoyed the programme so I sent in an idea. At a guess, it would have been Verity Lambert who liked it.”

In *Galaxy Four* the Doctor learns that the hideous, ammonia-breathing Rills are actually more trustworthy than the beautiful Drahvins. He therefore helps them and their robot servants, ‘Chumblies’, to escape a doomed planet just before it goes nova, leaving the warlike Maaga and her cloned soldiers to perish. Was the story a straight-forward science fiction parable? “It was not a morality play. What I did was simply to reverse current concepts. It seemed to me a good idea. All I did was the very simple trick of inverting the logic so the four beautiful blondes were the evil ones and the monsters were the goodies.”

ORIGINALITY

He went on to defend the originality of his story by describing his personal writing process: “If I’m asked to do a programme or to write something, the radio goes off. It’s the only time it does. I walk to and fro, trying to think of an idea, smoking fag after fag, drinking a glass of whisky, sherry, tea, coffee or water, until I get an idea.

“It wasn’t based on anything. Other people have asked if I based it on Aldous Huxley’s *Brave New World* and I didn’t. But I have read so much in my life – about three or four books a week, so I don’t know what sticks in my head.

“John Wiles had everything to do with the production of *Galaxy Four,* because he was the producer by then. I remember him sitting at the end of the table during a meeting when I had some trouble with the girl playing Vicki. She started saying things like, ‘But I wouldn’t say that,’ so I said, ‘I didn’t write it for you to say it. I wrote it for the character to say.’ This started enough trouble but John was able to pour oil on troubled waters.

“Then Bill Hartnell got stuck in. He wanted to go through the entire script saying, ‘Ooh,’ ‘Hah,’ and ‘Hmm’. He was cheating! I said, ‘How am I supposed to write a story with you saying ‘Ooh,’ ‘Hah,’ and ‘Hmm,’ all the way through? This became a stand-up shouting match, in which John intervened on my side. John said to Bill, ‘You do it the way it is or I’ll sack you and if I can’t sack you I’ll leave.’ John came to my defence when I needed it most.

“Hartnell could create the image of an eccentric if you pushed him and John Wiles pushed him. He *made* him learn the lines. If you like, I suppose he was a reluctant actor but he could do it well.”

THE STORY ON SCREEN

Emms professed to being unsure as to why Verity Lambert received the credit as producer for his story. “I think it was a switch of jobs and someone in the credits department got the names wrong.”

Although he has fond memories of working with John Wiles, he admits to being disappointed at the changes script editor Donald Tosh made to his story. “When I got a copy of the script from the BBC when I was asked to write it into novel form, I realised I couldn’t have written it like that. I had no run-ins with him, though. When last heard of, he was selling lampshades.

“I was disappointed in the script but I thought the cast were excellent. John Wiles did a good job of it and so did Derek Martinus. You have to realise

▶

The villainous Drahvins. Photo © BBC ◀

that they had to make do with studios and sets then, so I've got no complaints."

Despite submitting a UNIT story for Troughton's Doctor and several storylines during the Davison era, Emms never wrote any televised *Doctor Who* again. He was, however, kept busy with stage and television work throughout the Sixties and Seventies prior to moving to Australia.

"*Z Cars* was our bread and butter. If we ran out of money or work we'd think up a few ideas for it – *Z Cars* was a brilliant programme. I also wrote for *Crown Court* and two or three *Callan*s."

In September 1977, while the *Doctor Who* Appreciation Society were negotiating with the BBC to borrow prints of *Galaxy Four* for their first convention, the BBC destroyed all copies, as their purge of black and white *Doctor Who* continued. How did he feel at losing the story, which has yet to be recovered? "I didn't know, because in 1977 I was living in Australia. I was disappointed for the members of the *Doctor Who* Appreciation Society but as for me, no – it's a part of the past. But of course, it would be nice if it was recovered. Never go back, never look back – it's not worth it. Live for now."

After *Galaxy Four,* he submitted a synopsis for a story called *The Imps.* "Gerry Davis turned that down. However it would have been damn' difficult to shoot, with imps that could pass through walls."

The idea was not lost, though and when, in 1986, he was asked by publishers Severn House to write a novel in the *Make Your Own Adventure* series, Ems adapted the storyline. The result was *Doctor Who: Mission To Venus.* "My then agent was at the Hamburg Book Festival, where Severn House asked her about *Mission To Venus.* They must have heard of *Galaxy Four.*"

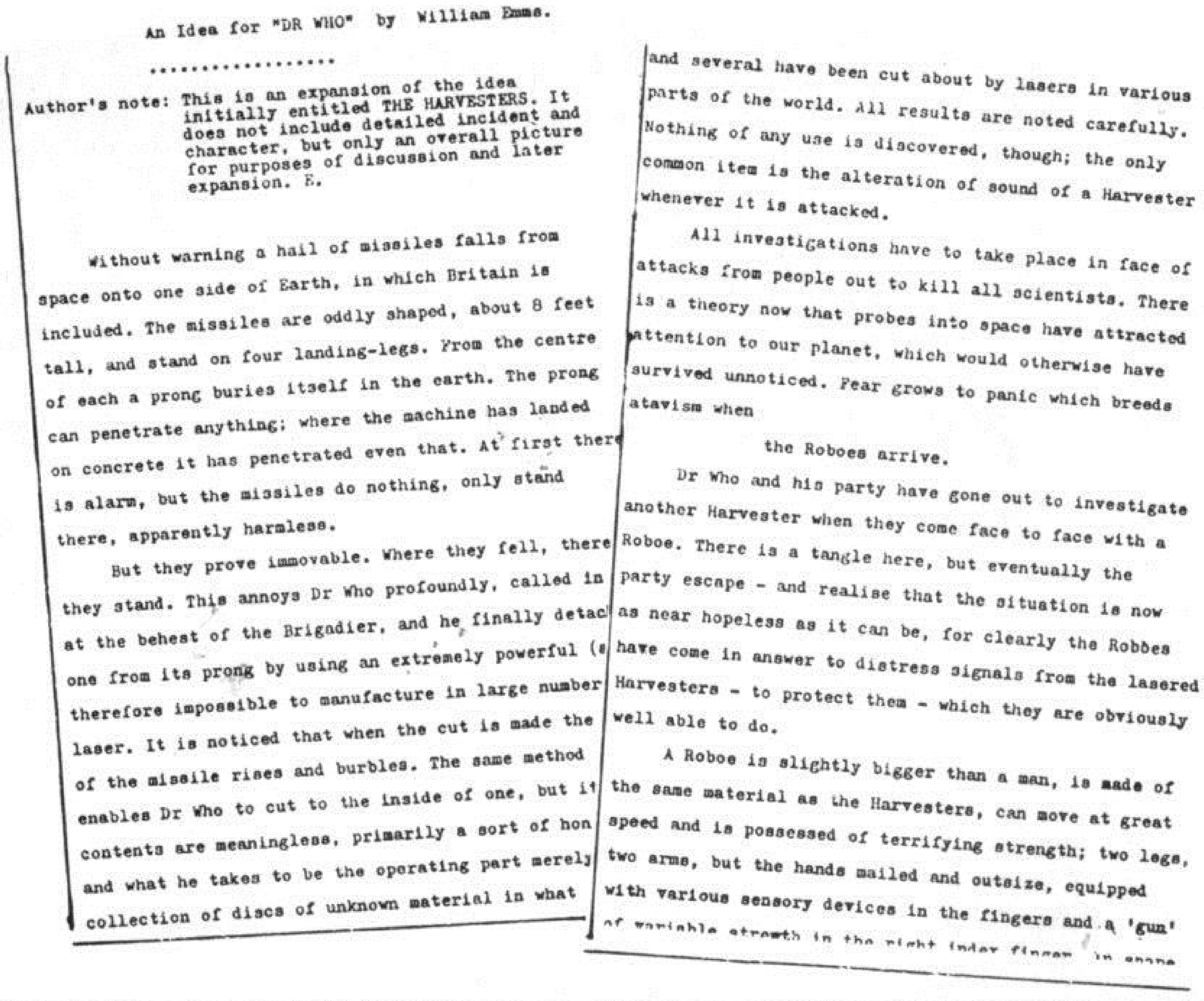
As Colin Baker is featured on the cover of the book and Peri is the Doctor's companion, I asked him if he had trouble adapting to the changes that had taken place in the programme since 1965. "Visually I wrote it with Bill Hartnell in mind. I can't answer for the dialogue, as my style had developed and changed."

THE *GALAXY FOUR* NOVELISATION

Prior to this he had novelised *Galaxy Four* for W.H. Allen and he told me about the difficulties he'd had returning to the story twenty years on. "Firstly, I couldn't remember it! The book actually bears very little relation to the script – I've lifted bits and pieces. Turning it into a novel was difficult, because you have to fill a given amount of space. I rang my agent, who told me to use my imagination so I did – I dropped them into a pit!" I remarked at the trouble I'd had visualising the Doctor hanging from the edge of a Chumbly with only a rather anxious Steven Taylor to break his fall in chapter two.

"Something I've never told people is that the last ten pages were written

One of William Emms' submissions as a story to *Doctor Who* © William Emms. ▶



An Idea for "DR WHO" by William Emms.

....

Author's note: This is an expansion of the idea initially entitled THE HARVESTERS. It does not include detailed incident and character, but only an overall picture for purposes of discussion and later expansion. E.

Without warning a hail of missiles falls from
space onto one side of Earth, in which Britain is
included. The missiles are oddly shaped, about 8 feet
tall, and stand on four landing-legs. From the centre
of each a prong buries itself in the earth. The prong
can penetrate anything; where the machine has landed
on concrete it has penetrated even that. At first there
is alarm, but the missiles do nothing, only stand
there, apparently harmless.

But they prove immovable. Where they fell, there
they stand. This annoys Dr Who profoundly, called in
at the behest of the Brigadier, and he finally detac
one from its prong by using an extremely powerful (a
therefore impossible to manufacture in large number
laser. It is noticed that when the cut is made the
of the missile rises and burbles. The same method
enables Dr Who to cut to the inside of one, but it
contents are meaningless, primarily a sort of hon
and what he takes to be the operating part merely
collection of discs of unknown material in what

and several have been cut about by lasers in various parts of the world. All results are noted carefully. Nothing of any use is discovered, though; the only common item is the alteration of sound of a Harvester whenever it is attacked.

All investigations have to take place in face of attacks from people out to kill all scientists. There is a theory now that probes into space have attracted attention to our planet, which would otherwise have survived unnoticed. Fear grows to panic which breeds atavism when

the Roboes arrive.

Dr Who and his party have gone out to investigate another Harvester when they come face to face with a Roboe. There is a tangle here, but eventually the party escape – and realise that the situation is now as near hopeless as it can be, for clearly the Robbes have come in answer to distress signals from the lasered Harvesters – to protect them – which they are obviously well able to do.

A Roboe is slightly bigger than a man, is made of the same material as the Harvesters, can move at great speed and is possessed of terrifying strength; two legs, two arms, but the hands mailed and outsize, equipped with various sensory devices in the fingers and a 'gun' of variable strength in the right index finger. In shape

when I was sick as a dog. I had fought my way through it with a certain sense of liberation, because dialogue ties you down – you have to somehow tell the story through what people say. I had nearly reached the end when I fell ill. I'd just come out of hospital and I wasn't feeling too good but a deadline is a deadline. So if the ending is a bit out of this world, it's because I was!

"Very simply, I have been a reader of science fiction for as long as I can remember. A novel has a given length, so I was able to spread my thoughts. There are even a few items of philosophy in the novel. For instance, in the novel the Doctor looks at Steven and thinks how sad we are – we come out like a star, we shoot across the sky and then we're gone. Not him though, he's a Time Lord. I'm very good at sitting and staring into space and just thinking!"

How did the detailed descriptions of the destruction of the planet in the novel compare with the televised version of the story? "You couldn't do that on television then. I would have written it letting the audience know what was going to happen. The written word is like the spoken word – the advantage that books and radio have over television is that they make the imagination work. In television it's all done for you – it's a sort of death isn't it? I could portray it more graphically in the book than I could within the then limitations of television."

As the conversation came to a close, I asked William Emms how he approached writing *Doctor Who* and how he felt the programme had changed since the 1960s. "I think most of us, Terry Nation included, were aiming at children aged from seven to seventy. I'm only an entertainer – I'm a trains, boats and planes man.

"It was a well respected job at the time. When I was working on *Crossroads* in the early Eighties, that was a snigger snigger job, till people found out what I was earning. Then the sniggering stopped. I did two stints on *Crossroads;* one of them was during the Seventies, when I was a script editor as well as a writer. I remember Peter Ling was one of the writers. They used to kill him at script conferences!"

I asked him if he still watched *Doctor Who* and why he felt it had lasted for so long. "Beyond Jon Pertwee I'm out. As for casting comedians as the Doctor – that leaves me dead. I think Bill was the best – an eccentric.

"Now they've turned him into a comedian. We told stories – now there are no more stories. I think it's lasted because it's lived on in a lot of people's memories and possibly a lot of parents have transmitted it to their children." He speaks with a genuine air of regret while lamenting over the falling quality of television entertainment in general.

"I think Bill would have been saddened by what they've done to the character. I wouldn't write for the programme now – I'm not interested."

As I turn the tape recorder off William Emms gives me an apologetic grin and says, "Disappointed, dear boy?" in a manner not unlike that of the eccentric old Doctor he wrote for so many years ago.

◆

LOCATION GUIDE

EAST AND MIDLANDS

The Stones of Blood.

STONES OF BLOOD

Oxfordshire, June, 1978.
Director: *Darrol Blake.*
Location: Rollright Stones, Oxfordshire.
3 miles north of Chipping Norton.

The stone circle, above which orbited the stranded space cruiser in the hundredth story of the series, was actually the Rollright Stones in Oxfordshire.

The famous Bronze Age stone circle is situated on a rather exposed ridge in the Cotswolds, and for the purposes of filming, the road between the main A34 and the Tollgate Cottage at the top of Choice Hill was closed to traffic on Tuesday 13th June, so that all necessary scenes could be completed without interruption.

The principal part of the circle is known as The King's Men; a 100-foot diameter ring of stones, ranging from a few inches in height up to seven foot. Unlike its "big brother", Stonehenge, the circle was not imposing enough for visual effects designer Mat Irvine, as he explained:

"The stone circle we used was a real one and as a stone circle fairly boring. We wanted to make them more interesting, so we added a trinithon in the middle and things. In a lull during shooting, a party of schoolkids came round and we let them through. They were going round counting the stones and counting our dummy ones as well as the real ones. It wasn't until one of the teachers went up and touched one of them that they realised it was a polystyrene one!"

As well as the real stones and the polystyrene ones, three fibreglass "Ogri" were also constructed, complete with internal lights to make them glow when they became alive. Movement was achieved by placing the Ogri on trollies and pulling them along with a piece of string. Mat Irvine:

"The Ogri just moved silently for short periods at a time, seen in glimpses as they moved past trees, walls and gateways. How they moved was not important, just the fact they did."

The story also featured a set of cliffs overlooking the sea, in reality a small quarry face a few miles from the Rollrights.

TALONS OF WENG-CHIANG

Northamptonshire, January, 1977. Director: *David Maloney.*
Location: Northampton Repertory Theatre, Northampton.

To recreate the backstage areas of the Victorian Music Hall for *Talons of Weng-Chiang,* Maloney took the cast and crew to Northampton. The Repertory theatre there was constructed in 1884 as the Opera House, the ideal location in which to recreate the flavour of a turn-of-the-century music hall. The location was chosen primarily because of the original Victorian flying area above the stage, where the chase between the Doctor and Greel takes place.

Talons also featured the first on-screen appearance of the incidental music supremo Dudley Simpson, who was taken to Northampton to play the non-speaking role of the orchestra conductor seen at the beginning of the first episode. Simpson, not being an Equity member (belonging instead to the Musicians Union) had to be paid a special fee for his appearance.

Whilst filming 'The Talons of Greel', as it was known previous to its broadcast, Tom Baker discussed his role as the Doctor:

"When they first asked me to do the part, I was absolutely terrified, I'd never done anything like it before. It's such fun to make and I find I'm always in touch with kids by visiting schools or clubs. One disadvantage is that people are always attributing the Doctor's characteristics to me, and I'm not really like him, though obviously I did bring some of myself to the part."

SHADA

Cambridgeshire, October, 1979. Director: *Pennant Roberts.*
Location: Emmanuel College, Cambridge.

Douglas Adams' partially completed (and never broadcast) *Shada* was centred around Cambridge, the city where he was born and educated, and the fictional college of St. Cedds. So it was to Cambridge that Pennant Roberts took his film crew in mid-October, 1979 for the week's location filming that the story required.

In addition to various shots of streets and alleyways, three main locations were used; Emmanuel College in St. Andrews Street that doubled for St. Cedds, the Backs on the River Cam, and a nearby field where Skagra's invisible ship lands.

A lengthy chase sequence was planned for episode two, where the Doctor is chased through the streets by the mind sphere. Originally this was planned to be filmed at night, with two full lighting crews involved, so that while filming was underway at one location, the other crew could be setting up somewhere else to prepare for the next scenes, (in a similar way to that done by Douglas Camfield with his night scenes in *The Seeds of Doom*). However, due to the lighting chargehand being fired because of an industrial dispute at the BBC, the whole idea of a night-shoot had to be abandoned and the sequence filmed in daylight.

The second day of filming saw the lengthy attempt by the film crew to record the punting scenes on the River Cam. Stephen Cambden, assistant K-9 operator, remembered it well:

"Tom Baker, very much a land-lubber at heart, managed to move the punt in every conceivable direction except the one indicated by the director! He spun it, pitched it and even jammed the pole into the river bed, while Lalla Ward, a nervous passenger, prayed for deliverance. On the one occasion Tom did steer the punt in for a perfect landing, the cameras were not rolling!"

Two scenes were later salvaged and adapted for broadcast as part of *The Five Doctors,* when Tom Baker decided not to be involved with the anniversary project. These scenes were the punting sequence from episode one and the Doctor's escape from Skagra's sphere in episode three.

BLACK ORCHID

Buckinghamshire, October, 1981. Director: *Ron Jones.*
Location: Quainton Road Railway Centre, Buckinghamshire.

The Fifth Doctor's arrival in Twenties England was recreated by location filming at the Quainton Road Railway Centre in Buckinghamshire – the Cranley Halt station of the story. Ron Jones explained:

"We had a lot of trouble actually finding the location, because we needed to combine the house with a railway station. We found the station in Buckinghamshire, but the house was a real problem. We needed a terrace suitable for dancing, a cricket ground with pavilion, and a roof for the final scenes."

The building finally used was Blackhurst House in Withyham, Kent, the other side of London. Further proof of how television can cleverly fool the viewer! (*Doctor Who Magazine,* Tenth Anniversary Special.)

THE ANDROID INVASION

Oxfordshire, July, 1987. Director: *Barry Letts.*
Locations: East Hagbourne; Bagley Woods, Harwell Atomic Research Laboratories.

The test site for the Kraal invasion of Earth was a simulated English rural village. The picturesque hamlet of East Hagbourne, situated just off the main highway west of Harwell, was chosen. It remains much as it was then and the village cross to which the Doctor was tied and the surrounding buildings are remarkably unchanged.

Director Barry Letts decided to leave the sign at the local pub unchanged, unlike *The Dæmons,* when a new name and signboard were used. Thus the 'Fleur de Lys' made its way across the universe and became part of the Kraal invasion plan.

The production crew used the Atomic Research Laboratories two miles away at Harwell for the remainder of the location scenes. These included the Doctor's escape from the Androids by jumping off the building's roof, a stunt performed by Terry Walsh (*Doctor Who Magazine,* Issue 152).

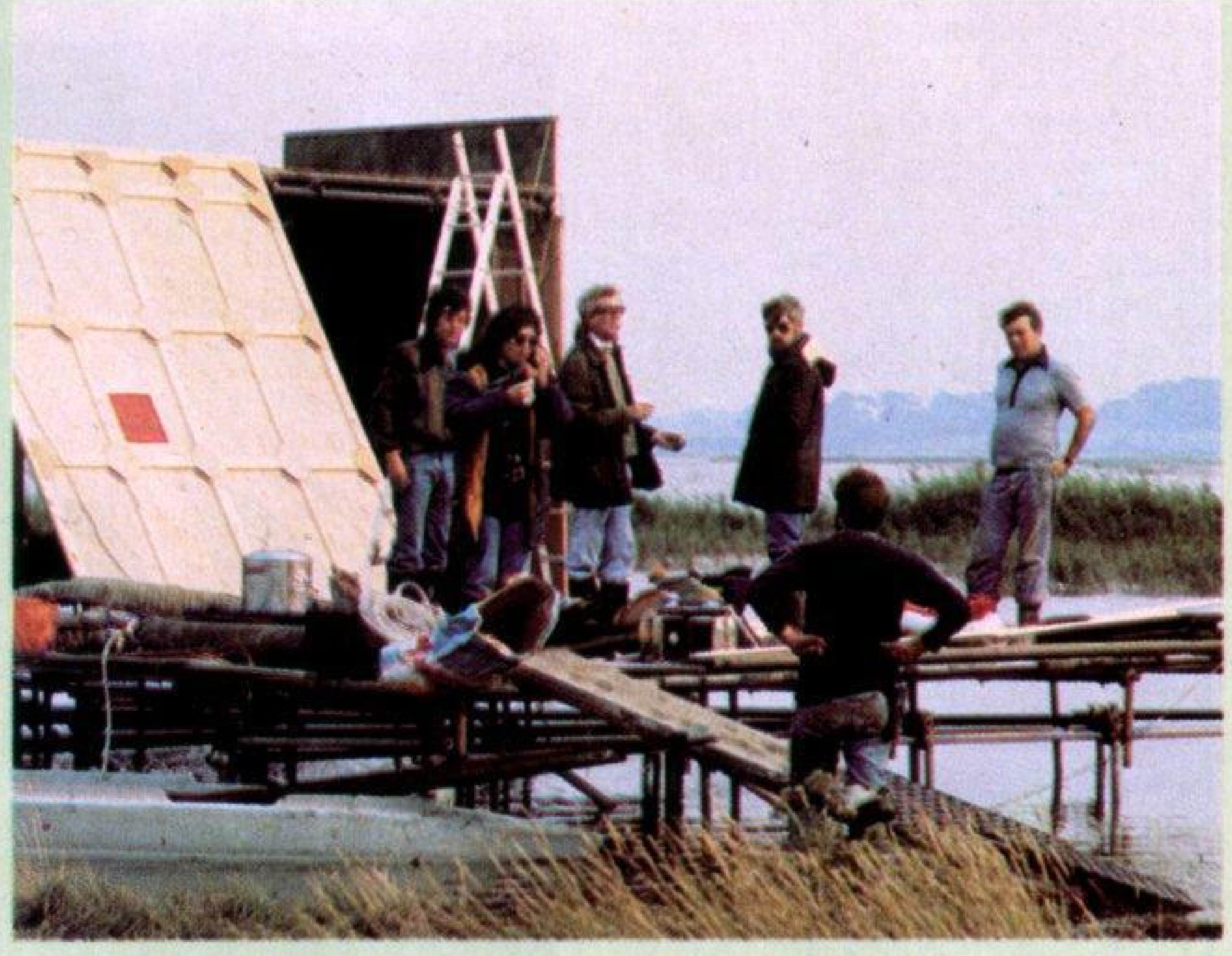
LOCATIONS

Battlefield	Dowager House, St. Martin Without, Lincs.	May 89

GORE CROW HOTEL

Battlefield	Hambleton Old Hall, Oakham, Leics.	May 89
Battlefield	Hambleton Memorial Cross, Oakham, Leics.	May 89

Battlefield	Rutland Water, Wing, Oakham, Leics.	May 89
Battlefield	Twyford Woods, Corby, Northants.	May 89
The Talons of Weng-Chiang	Northampton Repertory Theatre, Northants.	Jan 77
The Android Invasion	Bagley Woods, Oxfordshire	July 75
The Android Invasion	East Hagbourne, Oxfordshire	July 75
The Android Invasion	Harwell Atomic Research Labs, Oxon	July 75
The Stones of Blood	Rollright Stones, Oxfordshire	July 78
Paradise Towers	Elmswell House, Chalfont St. Giles, Bucks.	May 78
Black Orchid	Quainton Road Railway Centre, Bucks.	Oct 81
Black Orchid	99 Quainton Rd, Waddesdon, Bucks.	Oct 81
The Ambassadors of Death	Roads nr. Uxbridge, Buckinghamshire	Feb 70
Logopolis	A40 layby, nr. Denham, Buckinghamshire	Dec 80
Fury from the Deep	Fields nr. Denham Aerodrome, Bucks.	Jan 68
The Reign of Terror	Poplar trees nr. Denham Aerodrome, Bucks.	June/July 64
The Three Doctors	Haylings Hse, Tilehouse Rd, Denham, Bucks.	Nov 72
The Five Doctors	Tilehouse Lane, Denham, Bucks.	March 83
The Five Doctors	Haylings House, Denham, Bucks.	March 83
The Deadly Assassin	Booker Airfield, High Wycombe, Bucks.	Aug 76
Full Circle	Black Park, nr. Iver, Bucks.	July 80
State of Decay	Black Park, nr. Iver, Bucks.	Apr/May 80
Castrovalva	Black Park, nr. Iver, Bucks.	Sept 81
The Visitation	Black Park, nr. Iver, Bucks.	May 81
Battlefield	Black Park, nr. Iver, Bucks.	May 89
Terror of the Autons	Black Park Cottage, Fulmer, Bucks.	Sep 70
Battlefield	Little Paston, Fulmer, Bucks.	May 89
Battlefield	Fulmer Plant Park, Fulmer, Bucks.	May 89
Terror of the Autons	Hodgmore Wood, Buckinghamshire	Sept 70
Terror of the Autons	PO Station nr. Dunstable, Bedfordshire	Sept 70
Evil of the Daleks	Knebworth House, Hertfordshire	April 67
Shada	Emmanuel College, Cambridge	Oct 79
Shada	River Cam, Cambridge	Oct 79



The Power of Kroll	Iken Marshes, Suffolk	Sept 78
Carnival of Monsters	Burnham-on-Crouch Marshes, Essex	June 72

QUARRIES

Battlefield	Ketton Quarry, Stamford, Lincolnshire	May 89
The Savages	Gravel Pit, nr. Chalfont St. Peter, Bucks.	May 66
Tomb of the Cybermen	Gerrards Cross Quarry, Buckinghamshire	June 67
The Dominators	Gerrards Cross Quarry, Buckinghamshire	May 68
The Twin Dilemma	Gerrards Cross Quarry, Buckinghamshire	Feb 84
Attack of the Cybermen	Gerrards Cross Quarry, Buckinghamshire	May/June 84
Delta and the Bannermen	Gerrards Cross Quarry, Buckinghamshire	June 87
The Three Doctors	Rickmansworth Chalk Quarry, Bucks.	Nov 72
The Twin Dilemma	Harefield Quarry, Rickmansworth, Bucks.	Feb 84

By Richard Bignell and Guy Daniels

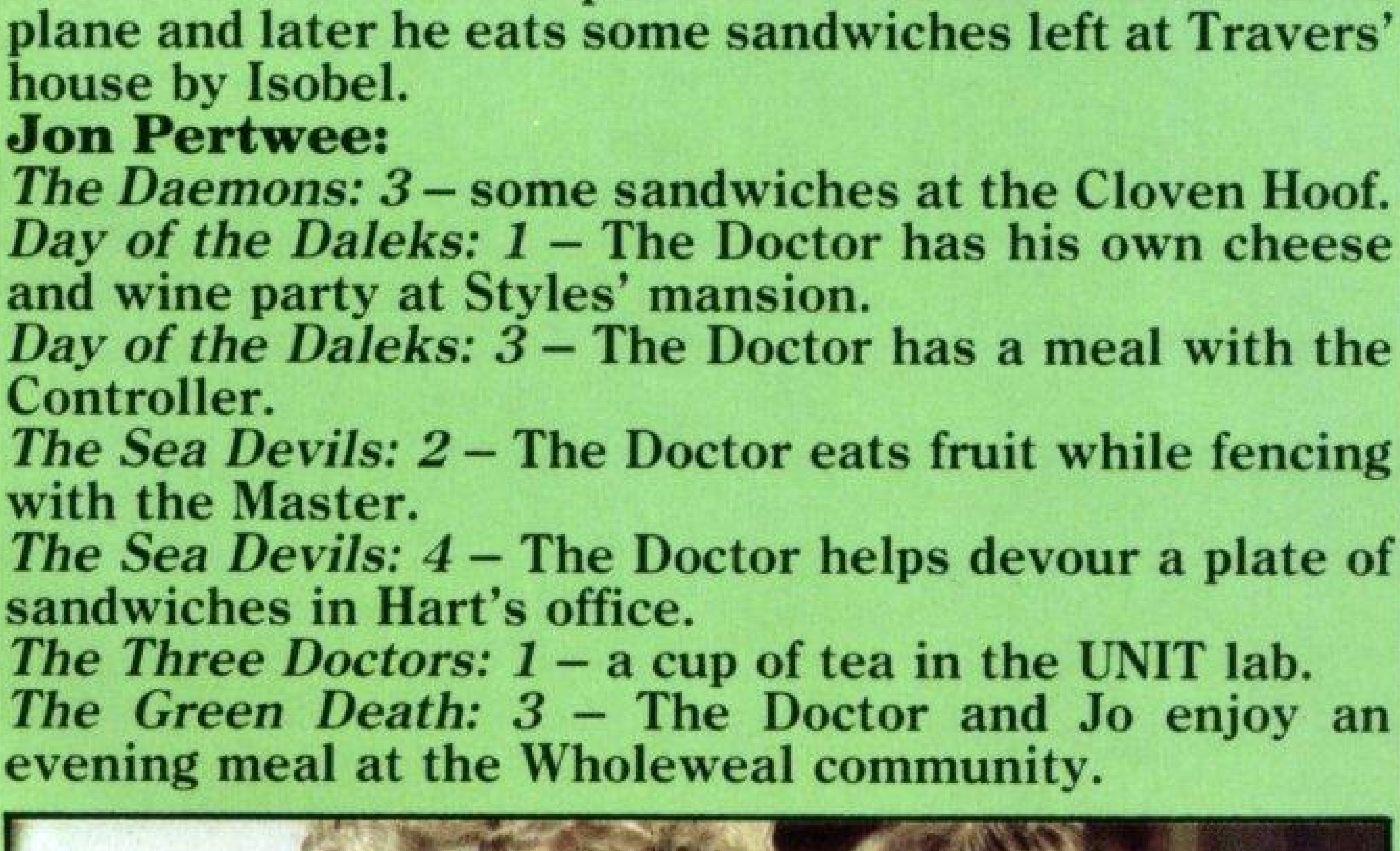
Next: SOUTH EAST

MATRIX DATA BANK

Continuing the saga of the Doctor's eating habits, we concentrate this issue on the Troughton and Pertwee years. Thanks once again to Andrew Pixley for his help on this one.

Patrick Troughton:
Power of the Daleks: 5 – The Doctor asks for a glass of water to enable him to escape from his cell.
The Highlanders: 3 – several drinks at the Sea Eagle in Inverness.
The Evil of the Daleks: 1 – a coffee at the Tricolour as he and Jamie await the arrival of a man called 'Ken'.
The Evil of the Daleks: 2 – The Doctor is given a drink by Mollie the maid when he regains consciousness in Maxtible's mansion.
The Evil of the Daleks: 5 – The Doctor has a drink in Maxtible's lounge.
The Ice Warriors: 4 – a glass of water from the chemicals dispenser.
Fury from the Deep: 6 – a meal at the Harris' apartment to celebrate the defeat of the weed.
The Wheel in Space: 1 – The Doctor munches on sherbet lemons and then has a meal of food concentrates.
The Dominators: 1 – The Doctor accepts a drink from the Dulkian study team on the island of death.
The Invasion: 2 – a cup of tea and a cake on the UNIT plane and later he eats some sandwiches left at Travers' house by Isobel.

Jon Pertwee:
The Daemons: 3 – some sandwiches at the Cloven Hoof.
Day of the Daleks: 1 – The Doctor has his own cheese and wine party at Styles' mansion.
Day of the Daleks: 3 – The Doctor has a meal with the Controller.
The Sea Devils: 2 – The Doctor eats fruit while fencing with the Master.
The Sea Devils: 4 – The Doctor helps devour a plate of sandwiches in Hart's office.
The Three Doctors: 1 – a cup of tea in the UNIT lab.
The Green Death: 3 – The Doctor and Jo enjoy an evening meal at the Wholeweal community.



The Green Death: 6 – The Doctor downs a glass of wine before driving off into the sunset.
The Time Warrior: 3 – The Doctor partakes of a victory feast with Sir Edward.
Planet of Spiders: 2 – the Doctor is revived from the trance induced by the Metebelis crystal by Benton's coffee.

To be continued . . .

VOICE PATTERNS

As Season Twenty-Six draws to a close, we've been getting a few questions about it to the Data Bank. The first on our list is one about *Battlefield;* Dylan Chase from Ipswich writes with a query concerning the Doctor's apparent dual identity as Merlin. Ancelyn doesn't recognise the Doctor – he met him in a different, probably future regeneration – and yet the door into the spaceship works on the Doctor's voice pattern. Surrely the Doctor would have a different voice in a different regeneration, argues Dylan.

As far as I am aware (not being a voice pattern expert) a person's voice pattern is like a finger print – no two people have the same one. This pattern is present even if the person disguises their voice. From this I would surmise that when the Doctor regenerates, his voice may sound different to the 'naked ear', but its fundamental pattern remains the same.

TITCHY FIGURES

Nick Mann from Rugby asks about the *Doctor Who* figures issued by Weetabix in 1975, seeking a full list. They are as follows: The Giant Robot; White Robot; Draconian; Aggedor; Dalek (six different figures); The Doctor (two different figures); Ogron; Lynx; Axon Monster; Silurian; Quark; Alpha Centauri; Cyberman; Ice Warrior; Slaar; Sea Devil; and Sarah Jane Smith.

All the pictures were very well executed and were quite accurate representations of the various characters. A second set of Weetabix figures was issued in 1977.

Nick also noticed that in a past issue of **DWM** it was stated there were no photos of Autons from *Spearhead from Space*. So where did the photographs come from on the BBC Video packaging? Quite simply, the BBC took advantage of the fact that this story was filmed and took prints from frames of the film for the video. As far as we're aware there are still no known photographs of Autons within the currently closed BBC Photographic Library.

Data Bank compiled by David Howe. If you have any questions about Doctor Who, *write to Matrix Data Bank,* Doctor Who Magazine, *Arundel House, 13/15 Arundel Street, London WC2R 3DX. Sorry, personal replies are IMPOSSIBLE, due to the volume of mail received.*

Photo: Susan Moore.

RAISING DEMONS

The Destroyer proved stunning on screen in the Season Twenty-Six opener *Battlefield.* But just what lurks under that mask? . . .

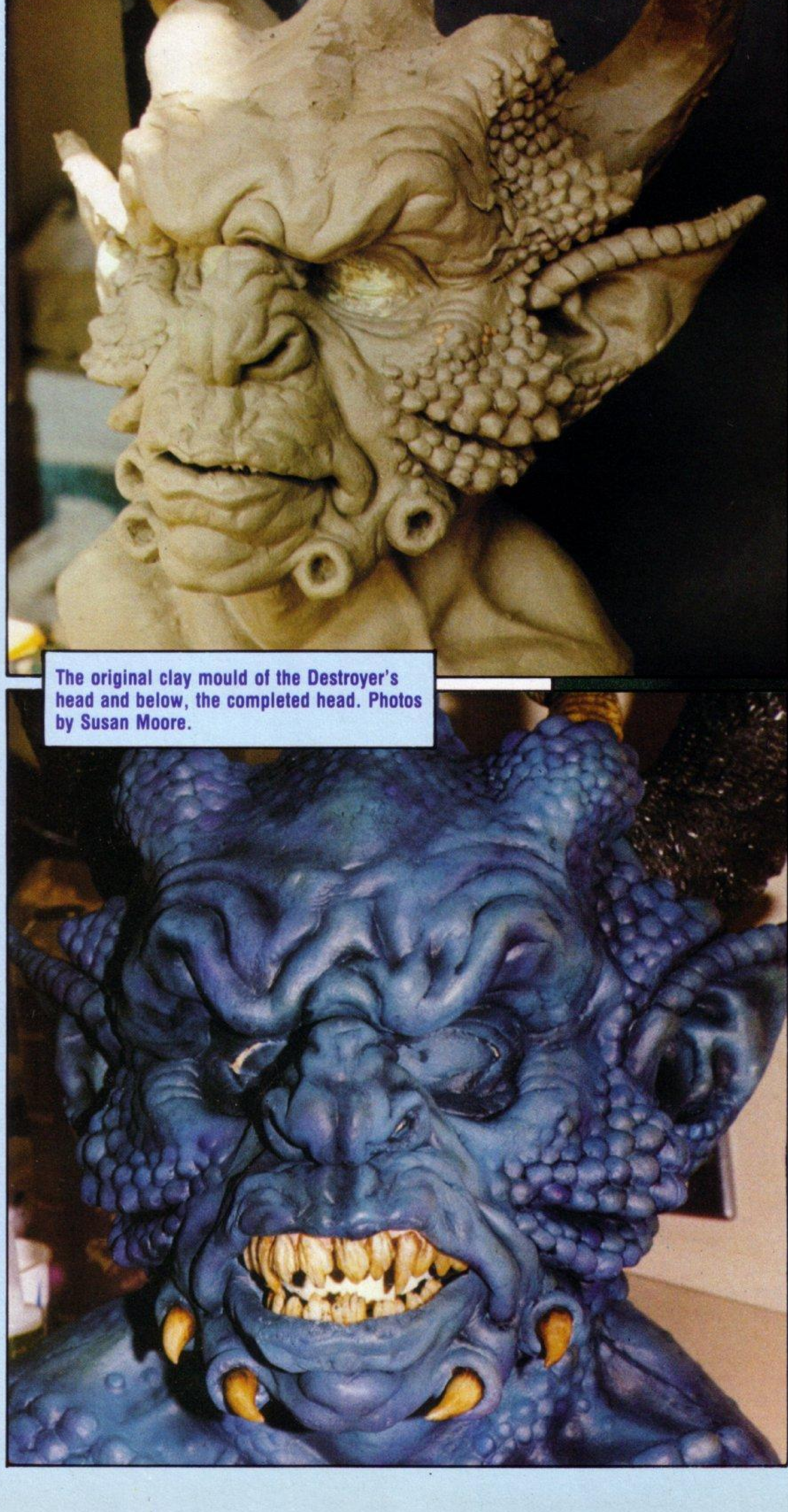
Doctor Who has always been renowned for its monsters and aliens. Right from the earliest days when Raymond Cusick's now familiar pepper-pot villains crossed the screen for the first time and heavy fibreglass ants paraded in ungainly progress across an alien planet surface, it has been the monsters that have attracted press and public attention.

However, what is finally seen on screen is only ever a fraction of the work and planning that have gone into the creation of either a sole alien or an entire race. In the late 1980s, television audiences have come to expect more and more. They have seen the mega-budget productions like David Cronenberg's *The Fly* and John Carpenter's *The Thing* and expect tv companies to compete with the creatures and creations that take months and months to realise for films. *Doctor Who* has to hold its own. It is totally unfair to make such a comparison but it happens and it is to the credit of the various departments within the BBC – Costume, Make-up and of course Visual Effects – that the success rate is so high.

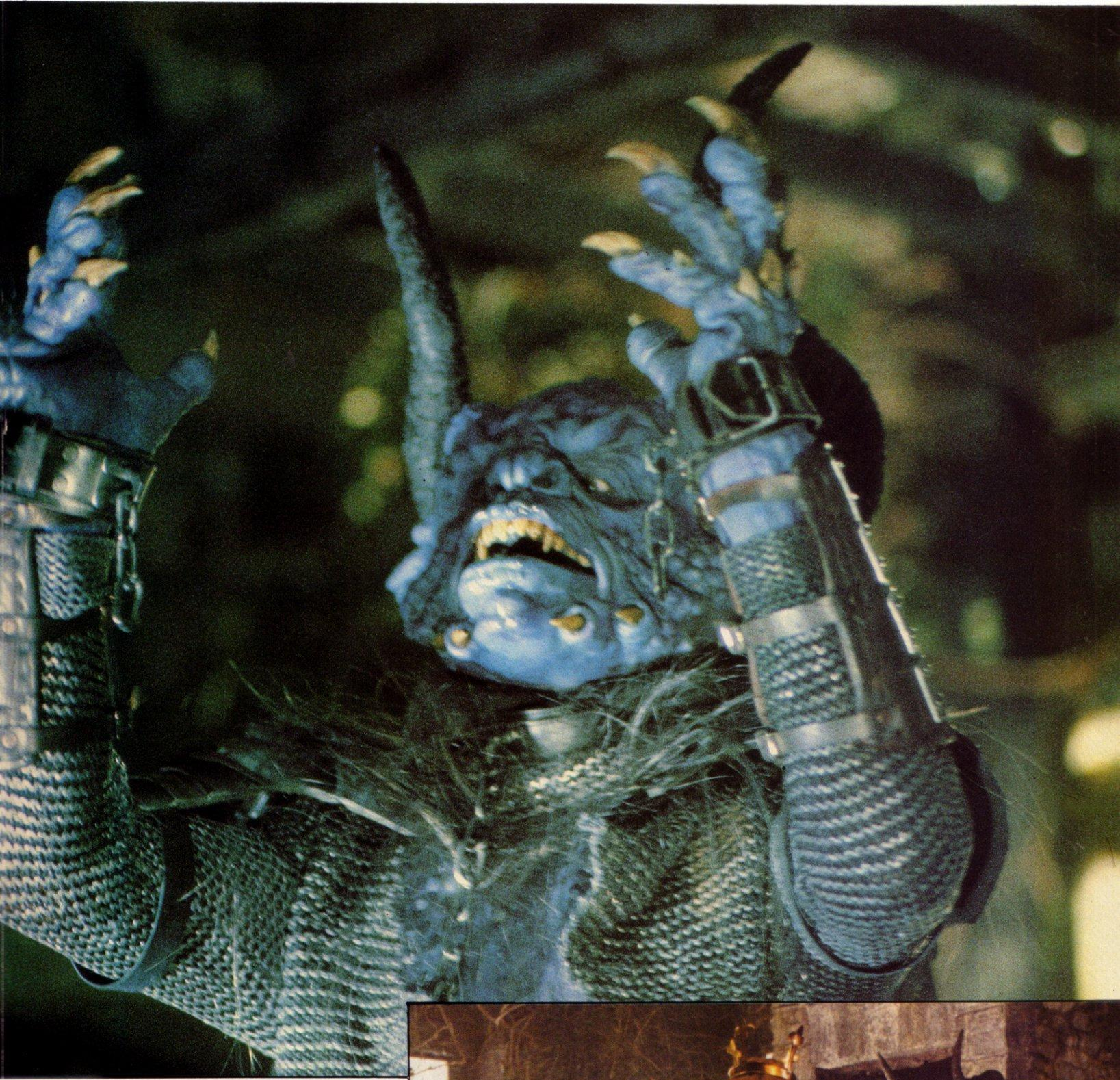
As with previous seasons, the majority of the effects for Season Twenty-Six were handled by the BBC's Visual Effects Department, under the control of the three designers for the season, Dave Bezkorowajny (*Battlefield*), Malcolm James (*Ghost Light* and *Survival*) and Graham Brown (*The Curse of Fenric*).

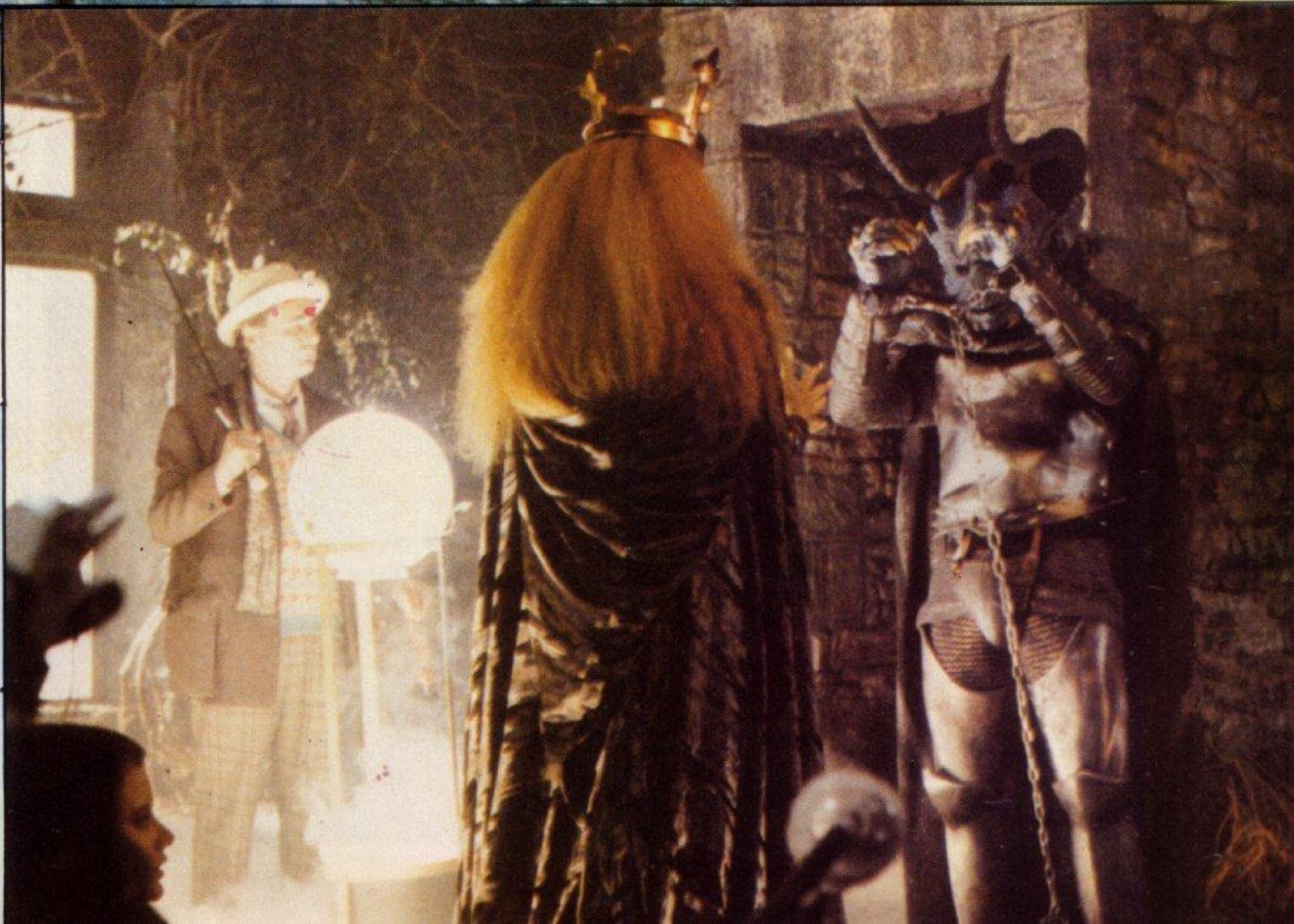
On *Battlefield,* the freelance team of Susan Moore and Stephen Mansfield (Interview, **Issue 138**) returned to work on the series. With the level of effects work on that story high, the two designers worked closely with visual effects, costume and make-up teams in the realisation and creation of the Destroyer, eater of worlds. This was the creature summoned by Morgaine to aid in her battle against King Arthur.

We spoke to Susan Moore and Stephen Mansfield about their role in the creation of the Destroyer. Stephen



The original clay mould of the Destroyer's head and below, the completed head. Photos by Susan Moore.

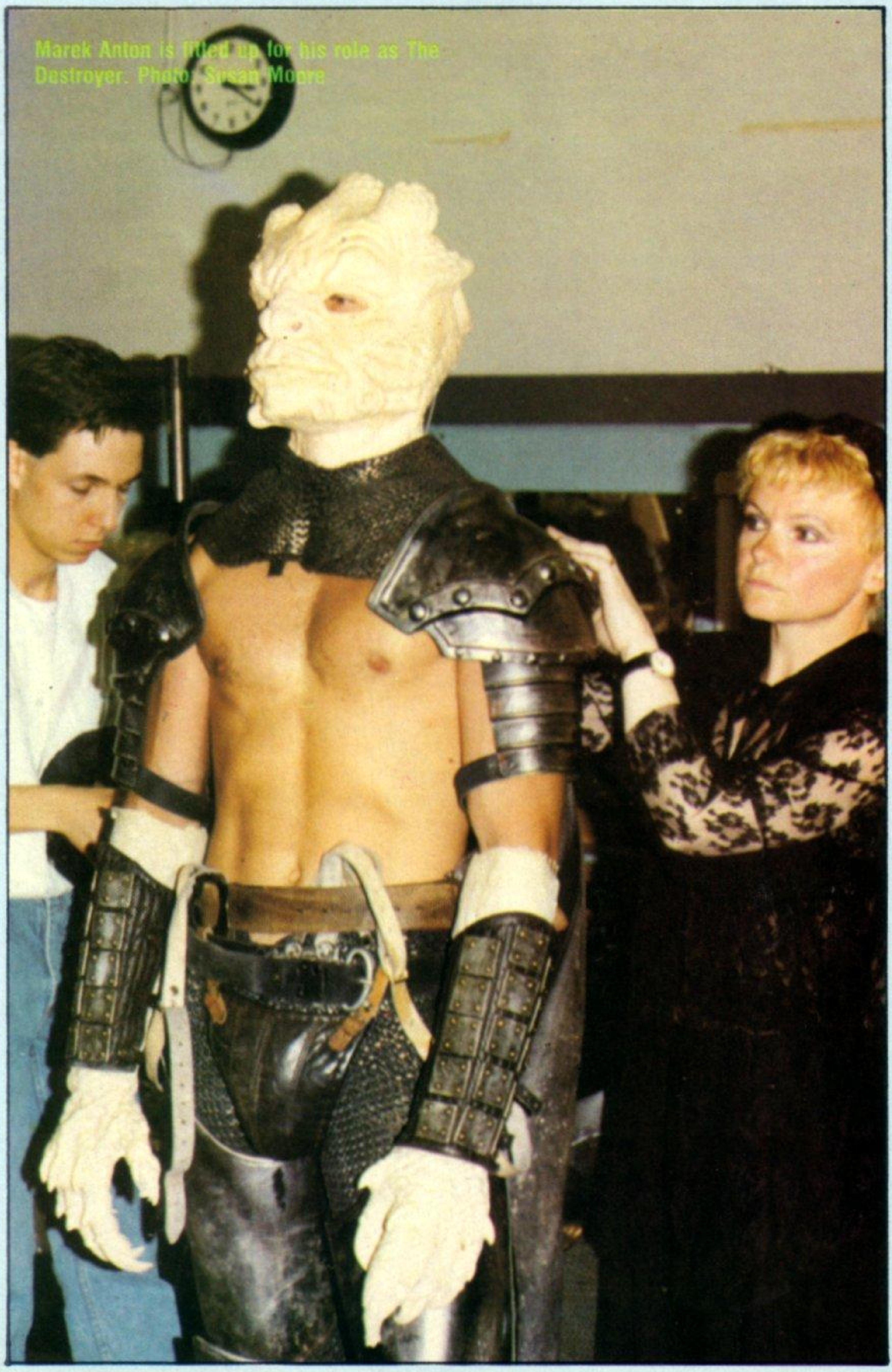




▲ The Destroyer as it appeared on screen. Photo © BBC.

▶ Morgaine (Jean Marsh) releases the Destroyer (Marek Anton) from his chains. Photo: Susan Moore

Marek Anton is fitted up for his role as The Destroyer. Photo: Susan Moore



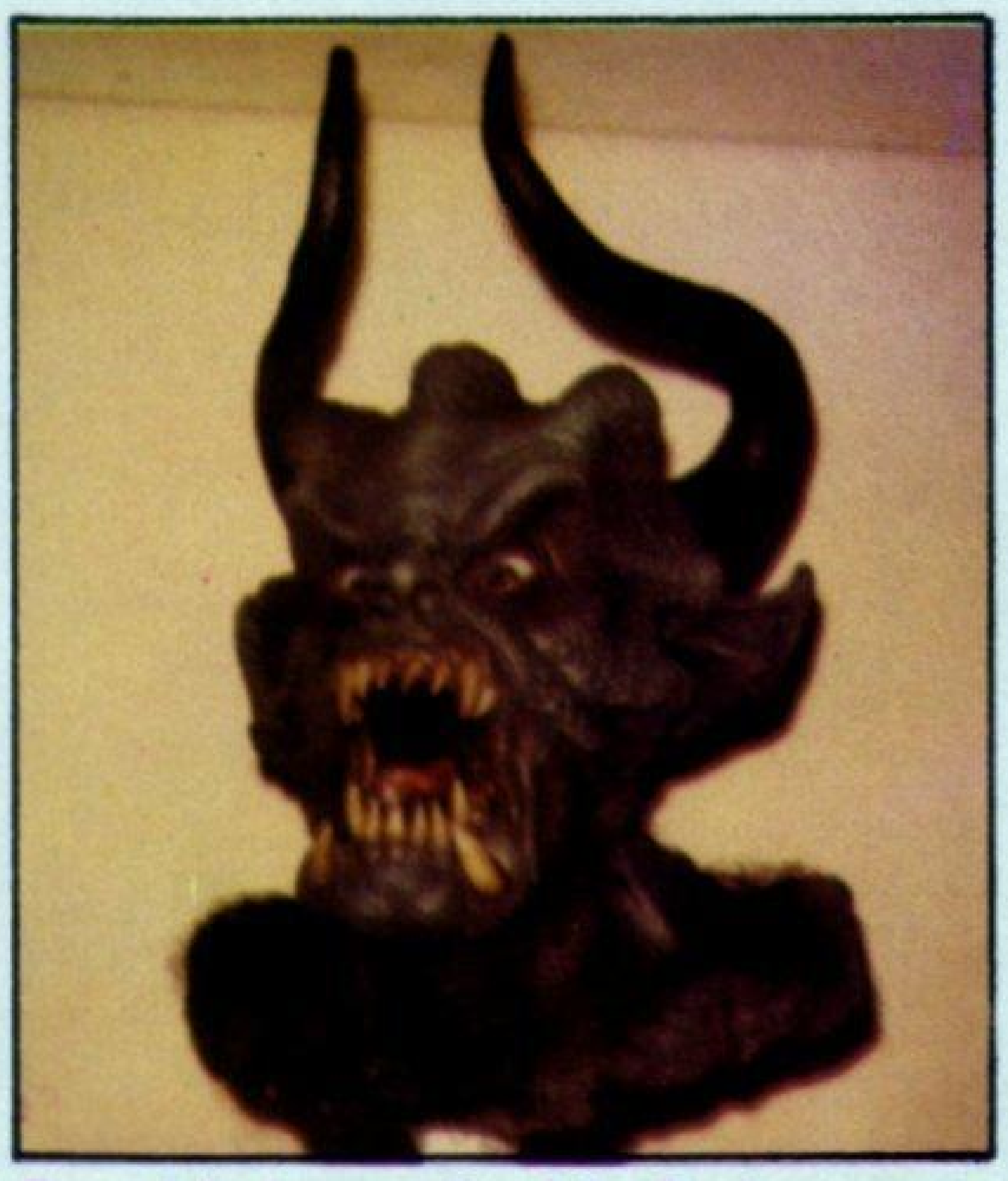
Marek Anton is fitted up for his role as The Destroyer. Photo: Susan Moore

explained that the concept had actually originated some time before . . .

STARTING OUT

"We contacted the *Doctor Who* office and discussed several ideas that we'd had with regard to special make-ups and creatures. We took with us a number of maquettes, masks and photographs to illustrate the concepts that we had in mind. For example, one of the masks had a jaw that was built out from the face, showing that you don't have to use the actor's own jaw all the time. Eventually that concept was used on the Haemovores, as well as on the Destroyer. There was also a maquette of a demon-like creature which turned out to be the basis for the Destroyer.

"We sat and talked with Producer John Nathan-Turner for about an hour and a half, and he obviously had a great deal of interest in the way things were done and what could be achieved. One problem we discussed was that of not being able to hold a long close-up shot of a monster, simply because it wouldn't stand up to that kind of close scrutiny. This is, of course, quite true. He was also very keen on getting a lot more movement into the faces of the monsters."



The original maquette of the Destroyer. Photo: Susan Moore

Stephen and Susan left some of the maquettes and Polaroids with John, and the next they heard was when they were completing the work on the Haemovores for *The Curse of Fenric*. Susan takes up the story.

"The director's secretary phoned us up! This was quite unusual – usually it's one of the designers. She explained that Michael Kerrigan wanted to talk to us about doing the Destroyer, so we went up to see him and, together with the designers from Visual Effects, Costume and Make-Up, who would also be involved, we discussed how the Destroyer might be realised."

Having arrived at an agreed position of what the Destroyer would do and how he should appear, it was down to Stephen and Susan to actually take the original maquette and turn it into a realistic and believable demon.

"What we tried to do was to give it a bit more character than most run-of-the-mill monsters. The Destroyer is supposed to be a very distinguished, proud-looking creature, which is one of the things they asked for.

A QUESTION OF BALANCE

"One of the problems with modelling a mask away from the face is that as you move away, the eyes become smaller, until you end up with this Marx Brothers-type gorilla thing with little tiny eyes in a massive great head, which I think makes it look a little stupid. You have to get the balance right.

"The head was modelled in clay, to get the proportions correct, then split up into sections – the horns, the ears and so on – for moulding and then foam latex was pumped into the mould to make the mask.

"Because the mask was quite a way from the actor's head, we had to work out a method to get a proper alignment of the eyes and the jaw, which are probably the most important areas. We used a fibreglass underskull for the mask and then another underskull to fit on the actor's head. These were put one on top of the other, aligned and then stuck together with a fibreglass paste. This made it comfortable to wear, as well as providing a strong base for the two main horns."

The horns were made by Robert Allsopp from a special orthopaedic bandage, which was softened, wrapped around the modelled clay horns and allowed to harden again. Once the clay was scooped out, the resultant horns were lightweight, strong and of the right texture.

To give the Destroyer more character and to provide the facial movements, Stephen installed a cable-control system for the face. This was similar in principle to that employed on the Tetraps from *Time and the Rani* and on last season's Fifi (*The Happiness Patrol*).

"The cable system operated his snarling top and bottom lips and a raising brow, which we tended to work backwards – in other words, we kept it raised and then lowered it when he frowned. We made sure that every time he talked, we kept a rippling motion going on the mouth to give the impression of speech."

BLOWN TO BITS

The Destroyer appears for only a fairly brief time before he is himself destroyed, exploding in a climactic battle with the Brigadier. As with the melting of Kane in *Dragonfire,* the Destroyer's destructing head was made from wax, and several duplicates were produced to allow for possible re-takes.

"We had to take a latex cast from the mould that produced the actual head," explained Susan. "Then we took a silicone multi-piece mould from the latex version. That was next used to lay up four wax duplicates. The completed heads were assembled and then reinforced with fibreglass around the neck and in some other places that we wanted the head to hold together. Finally, they were painted to match the real Destroyer's head."

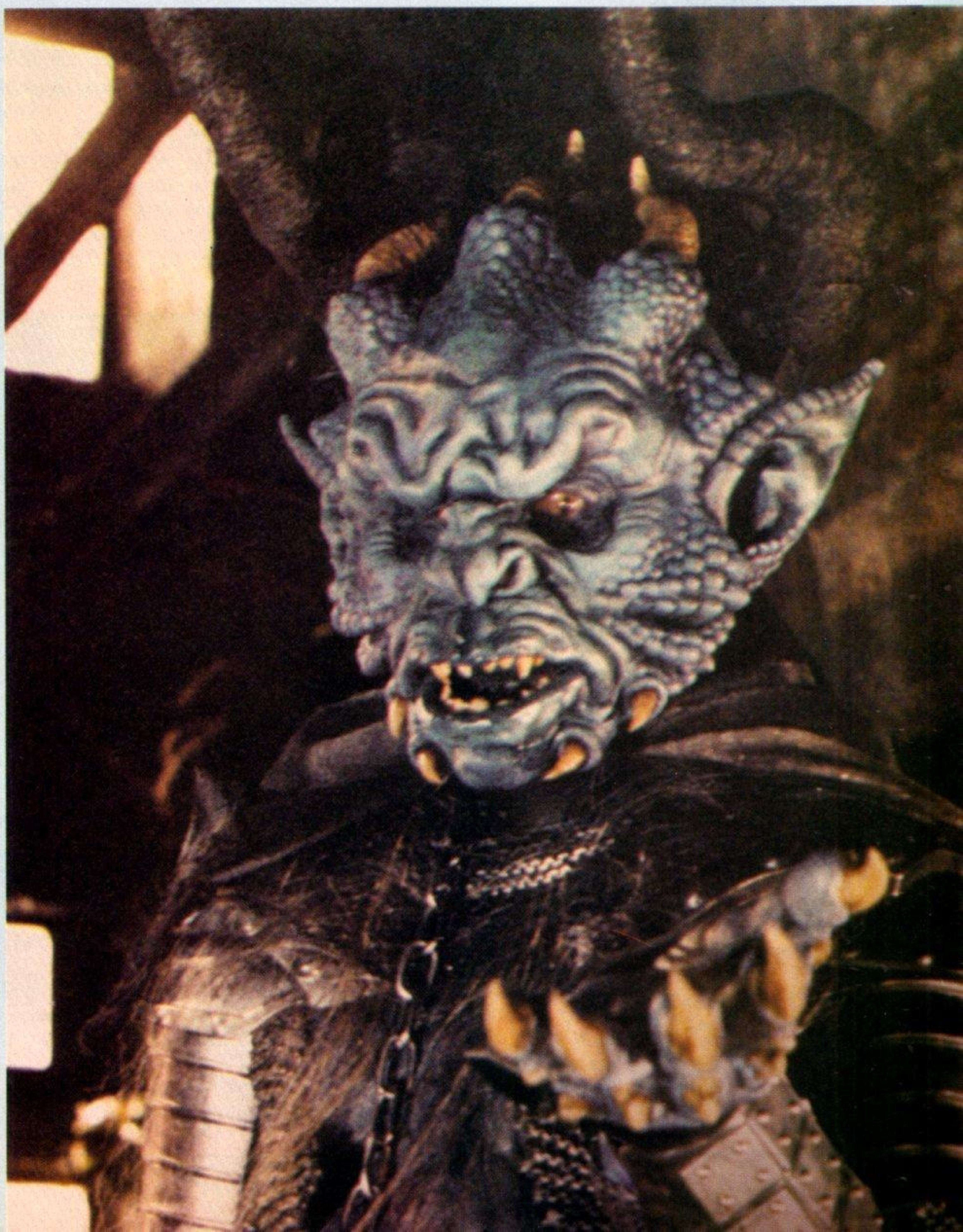
Unfortunately, because the explosion was so quick, and also because of the addition of a video effect to give it more impact, the actual shattering of the head is all but invisible on the transmitted story.

The creation of a monster does not end with the mask, however, and Stephen and Susan complimented the skill and professionalism of the actor inside the costume. Marek Anton also appeared as a Russian marine in *The Curse of Fenric;* it was as a result of that part that he was cast as the Destroyer.

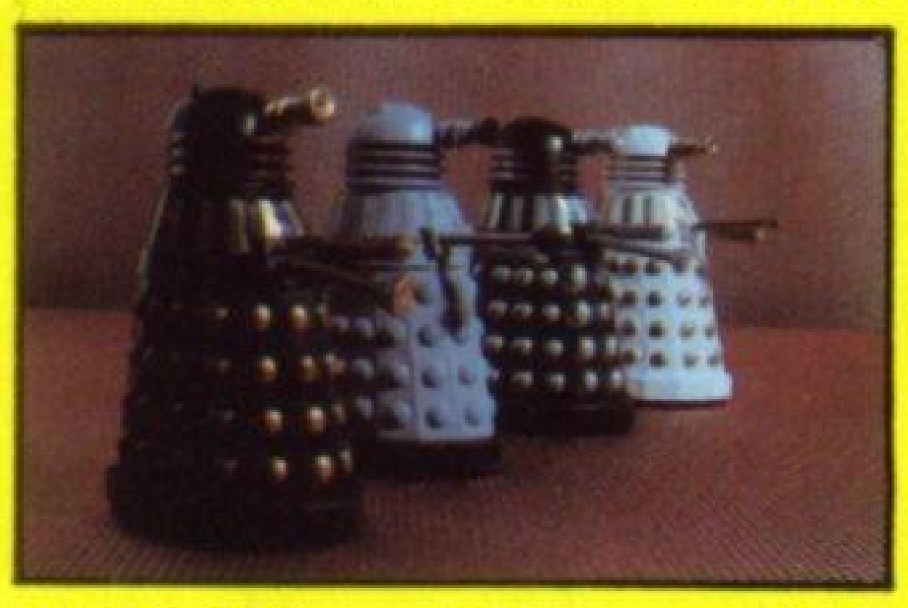
"Marek was in the costume for up to two-and-a-half hours at a time," Susan told us, "and he didn't complain at all. He would stand in front of a mirror and really get into the character before going in front of the cameras. He also discussed with us, as we were operating the mask, what he would be doing, so that the facial expressions could be made to match. He was great."

The Destroyer is only the fourth walking, talking animatronic creature to have appeared in *Doctor Who.* Previously we have seen the Terileptils (from *The Visitation*), the Androzani Dragon (from *The Caves of Androzani,* although ultimately the animatronic movement was not used) and the Tetraps (from *Time and the Rani*). Each time the process has been refined and improved upon, and Susan and Stephen are very pleased with this latest addition to the ranks of the Doctor's adversaries.

Written by David J. Howe, from an interview conducted by David J. Howe, Mark Stammers and Stephen James Walker. A full version of this interview originally appeared in Issue Number 12 (November, 1989) of The Frame, *the award winning fanzine.* ◆



(W-001-001) **Doctor Who** – The Seventh Doctor comes complete with his eccentric question mark umbrella **£2.99**
(W-002-001) **Melanie** – (Pink blouse)
(W-002-002) **Melanie** – (Blue blouse) Melanie is the Seventh Doctor's first Companion **£2.99**
(W-003) **Tetrap** – The Rani's vicious ally. Not to be snarled at **£2.99**
(W-004-002) **K-9** – Grey only available. Featuring pull back action **£3.25**
(W-005) **TARDIS** – features flashing roof light opening doors and comes apart to form back scene around Console (N.B. Console is **not** included with Tardis) **£12.95**



(W-008-001) **Dalek** (White/Gold) **£3.99**
(W-008-002) **Dalek** (Black/Gold) **£3.99**
(W-008-003) **Dalek** (Black/Silver) **£3.99**
(W-008-004) **Dalek** (Grey/Blue) **£3.99**
(W-008-005) **Dalek** (Red/Black) **£3.99**
The Dalek is the Doctor's deadliest foe, features pull back action: available in the colours mentioned above.
(W-009-001) **Cyberman** – now available **£2.99**
(W-012) **25th Anniversary Set** **£39.95**
(W-013) **Ice Warrior** – The Doctor's Martian foe **£2.99**
(W-016) **Davros** – the brilliantly gifted but evil scientist who created the Daleks **£4.99**
(W-017) **Pullover** (30″) **£32.50**
(W-017) **Pullover** (36″ – 46″) Please specify size **£34.50**
PRICES GOOD FOR U.K. ONLY

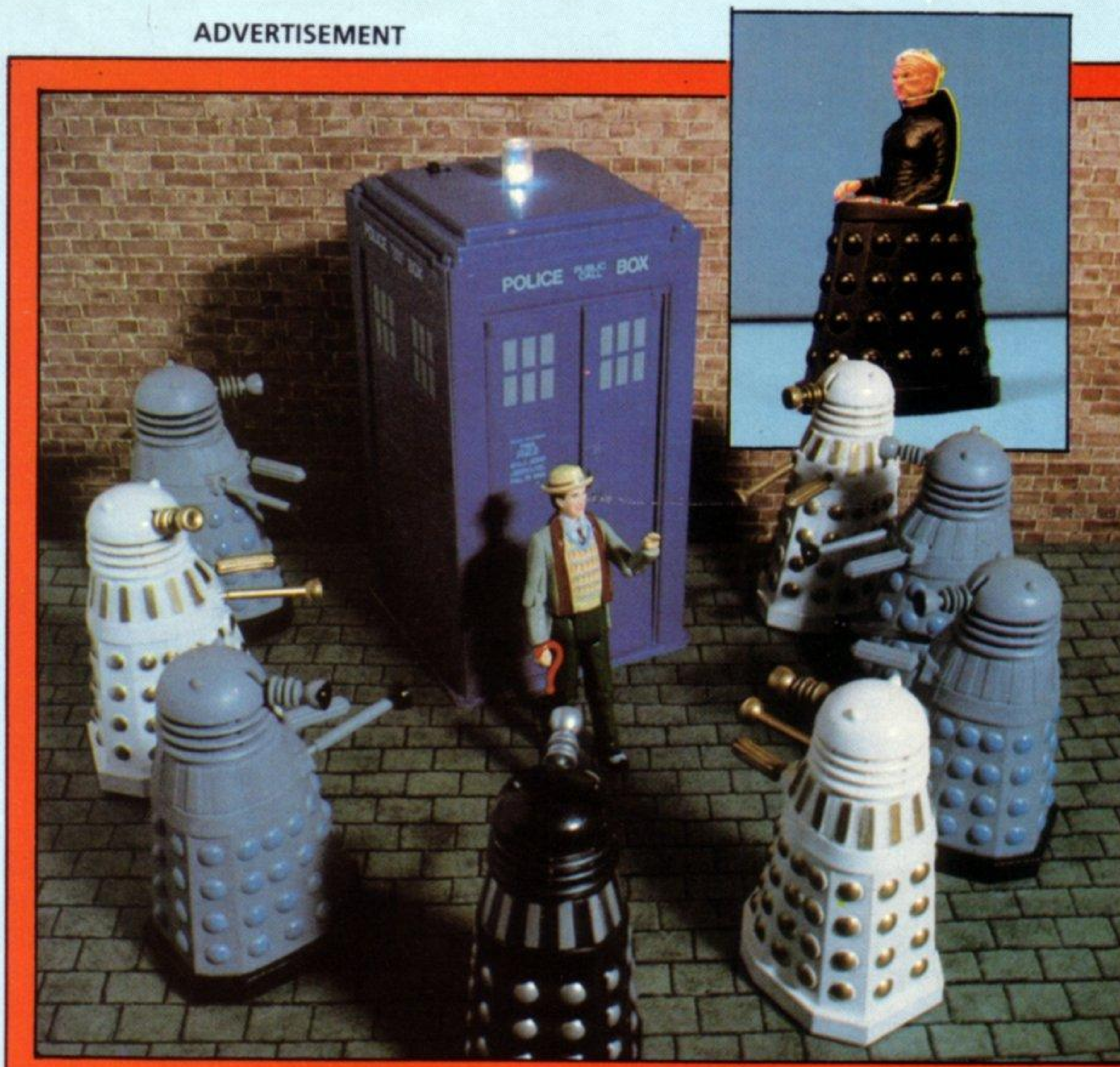
Dapol *Doctor Who* models are available in all good toy shops, including Beatties and specialist stores, including Forbidden Planet. Also available by mail order from:-

UNITED KINGDOM:
Dapol Models,
Over Mill,
Well Street,
Winsford, Cheshire CW7 1HW.

IN THE UNITED STATES PLEASE CONTACT:
Dapol U.S.A.,
P.O. Box 45126,
St. Louis,
Missouri 63145.

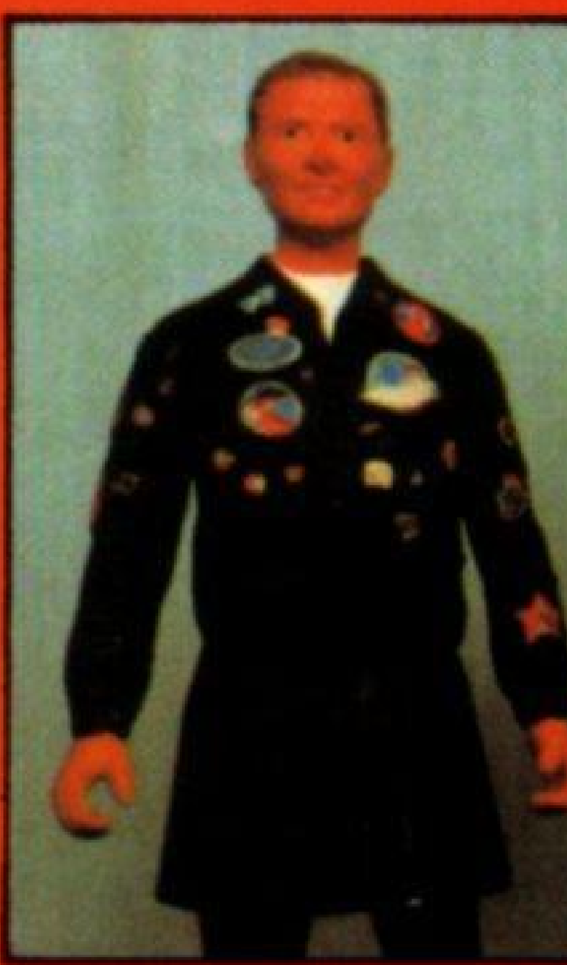
IN CANADA PLEASE CONTACT:
***Who* Enterprises,**
P.O. Box 399,
Station 'R',
Toronto,
Ontario M4G 4C3.

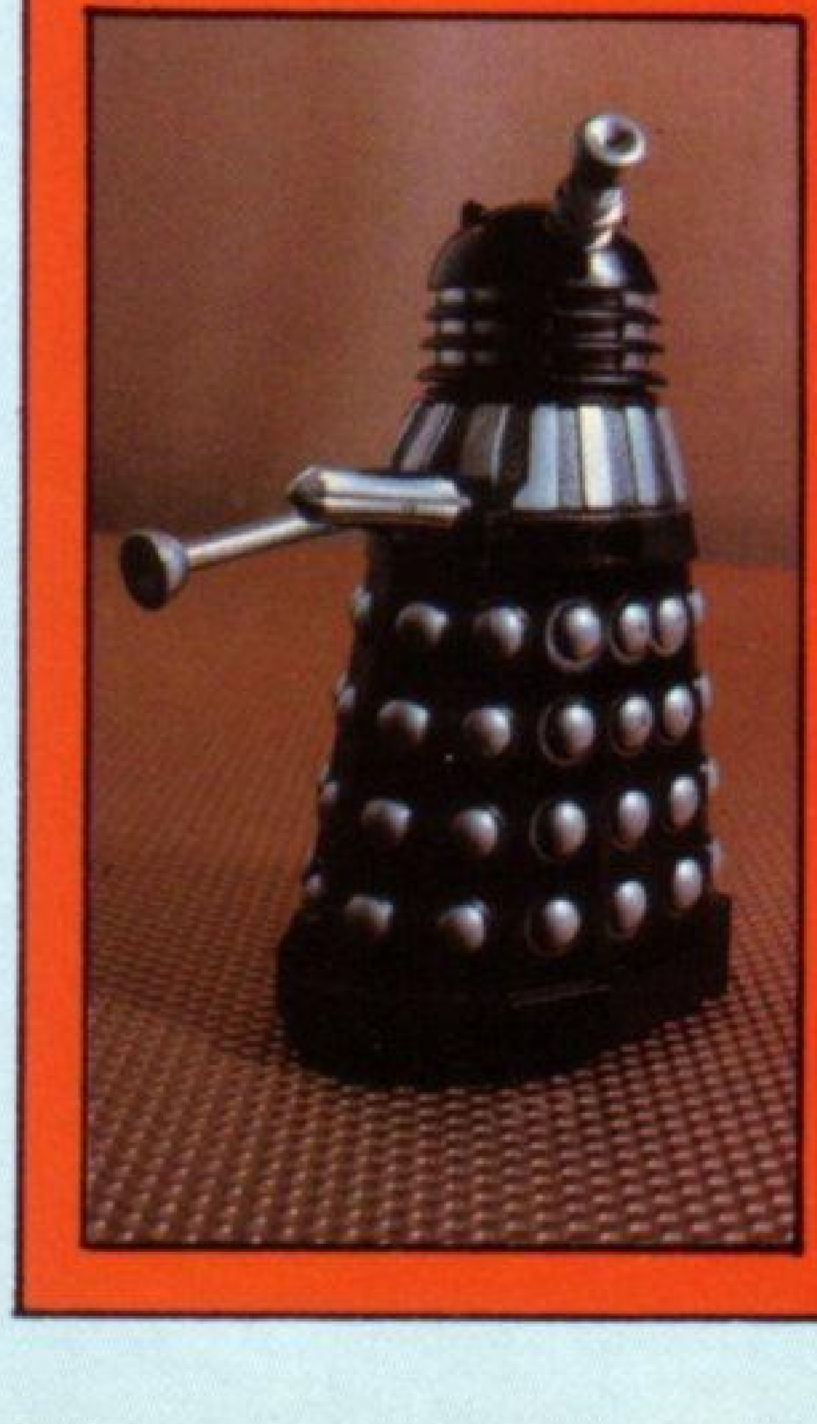
Doctor Who © BBC 1989. Licensed by BBC Enterprises Ltd.



Shopping just became even more dangerous!

NEW FOR CHRISTMAS – 1989
THE ICE WARRIOR
DAVROS
RED/BLACK DALEKS





Travelling Companions

Mike Yates was one of the UNIT family – dedicated, sometimes misguided, but a popular addition to the **Doctor Who** roll call . . .

Photo © BBC.

When UNIT was introduced as a regular feature of *Doctor Who,* there was a need for characters other than the Doctor, his assistant, and the Brigadier. To this end, Sergeant Benton was promoted from being an extra to a regular, and Captain Mike Yates was created.

It was envisaged that Yates was to provide a love interest for the new assistant, Jo Grant, and the seeds for this were sown in their earliest episodes together. But it was not developed, perhaps because there was really no need for it to do so. Jo and Mike got on well and were on first-name terms, but there was little else. It appeared that there was no room for a romantic sub-plot within the series' structure.

First and foremost, Yates was a man of action. Throughout the four years he was involved with the Doctor, he displayed on many occasions courage, resourcefulness and efficiency, and in this respect, he performed much the same task as Benton – the willing and able soldier ready for anything.

But Yates was more as well. While Benton emerged as a satellite character with very strict boundaries, Yates was created as a more complex, more involved character. As well as being a loyal, efficient soldier, he was also sensitive, and showed that being a soldier didn't mean not being human. He was, as mentioned before, friendly with Jo Grant, and he had a more personal relationship with the Brigadier and the Doctor than Benton had.

This is evident in his first story, *Terror of the Autons,* where the Doctor in a quite relaxed way asks Yates to explain the Nestenes to Jo. Established in only one scene is the existing relationship between Yates and the Doctor, the fact that while not seen on screen, Yates has been involved with UNIT for some time, and the ease with which Mike and Jo get on together. Later on in the same story, he tries to console Jo by making her a cup of good army cocoa in the Doctor's lab. The heat from the bunsen burner activated the Auton devil doll however, and Jo never got to taste it!

The Mind of Evil concentrated more on Yates as the action man. After being ambushed while transporting the Thunderbolt missile, Yates followed the fake soldiers to their hideout, managed to get himself captured, learned a lot about the Master's plans, and escaped to tell the Brigadier. His relationship with the Brigadier was also well established in this story. After a furious Chin Lee storms out of the Brigadier's office, and the Brigadier declares her as more trouble, Yates, only half serious, says: "Pity. She's quite a dolly." Yates was able to have fun with his superior and still respect his position and authority.

A good example of the relationship between the two men occurs in the UNIT classic, *The Dæmons.* While the Doctor and Jo, and Benton and Miss Hawthorne join in the May Day celebrations, Yates asks the Brigadier: "Fancy a dance, Brigadier?" to which he replies: "Very kind of you, Captain. I'd prefer a pint," and both head for the pub.

The Dæmons certainly kept all the regular characters busy, and unsurprisingly is the favourite of all the UNIT cast. While Yates was not busy flying helicopters or riding motorcycles, he was rescuing Jo or generally just reassuring her.

For the next couple of stories, Yates did little more than display his prowess as a soldier. But *The Green Death* was a story that changed many things. Sent as a spy into Global Chemicals, Yates was on constant guard, and was required to show a large amount of courage and resourcefulness. He was caught, brainwashed and ordered to kill the Doctor. The Doctor himself broke BOSS's conditioning with the blue crystal from Metebelis Three and sent him back to Global Chemicals to discover their plans. Yates' endurance was stretched to its limit, but he did not give in, and managed to escape to tell the Doctor and the Brigadier exactly what was about to happen. Exhausted both physically and mentally, Yates then had to come to terms with Jo's engagement to Cliff Jones, and he did look more than a little disappointed.

He was not then discarded by script writers; during a necessary break from UNIT, Yates was trying to sort himself out, and became involved with Operation Golden Age. This concept of starting civilization afresh appealed to the impressionable and idealistic side of Yates, and in *Invasion of the Dinosaurs,* he betrayed UNIT and sabotaged the Doctor's equipment. He did remain loyal to UNIT, however, by insisting that no harm come to the Doctor. Yates was not a traitor, just a misguided idealist. After this, Yates was given extended sick leave, and a chance to resign quietly.

In his search for self following his resignation, he stumbled across a meditation centre run by the Doctor's old Time Lord mentor K'anpo Rimpoche in *Planet of the Spiders.* Yates soon discovered strange goings on in the cellar, and brought in Sarah Jane Smith to investigate, believing it to be a job for UNIT, but wary of telling them himself. His credibility wasn't what it had been. The Doctor soon became involved and things were sorted out, costing the Doctor his third life in the process. But Yates had redeemed himself from his previous mistakes, and indeed it was his compassion, as K'anpo said, that saved his life from the attack of the spider-influence soul searchers.

After leaving *Doctor Who,* Richard Franklin went on to do various stage productions, both writing and directing, returning briefly in 1983 for an appearance in *The Five Doctors.* In 1984, he wrote and starred in a UNIT play, *Recall UNIT: The Great Tea Bag Mystery,* with John Levene as Benton, and the voice of Nicholas Courtney.

Yates was perhaps the most complex of the UNIT characters, and certainly was well used by script writers. The development of his character, especially in his last three 'regular' stories, was well executed, credible and added extra impetus to the stories. This was not a rash answer to, 'What are we going to do with Yates now?' but a well thought-out, logical extension, not only of his character, but of UNIT, and *Doctor Who* itself.

◆

Tim Hunter.

◆CLASSIFIED◆

MC104

◆MAIL ORDER◆

Joke Shop By Post

FREE! **Britain's No.1 Joke Catalogue, packed with over 500 practical jokes from 5p.**

Whoopee cushion, wobbly lager glass, Skeletons, snakes, spiders, squirt toilet, rotten teeth, pepper chewing gum, loaded dice, trick golf ball, sneezing/itching powder, sticky ball, water bombs, luminous paint, x-ray specs, wiper specs, laxative tea bags, joke blood, sick mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make up, sea monkeys, slime-in-a-pot, water machine-guns, posters, badges. Plus lots of pop and football bargains. **The complete Joke Shop by post.** Send second class stamp with your name and address for bumper colour catalogue and Free Gift to: **MATCHRITE, The Funny Business (Dept. YK), 167 Winchester Road, Bristol, BS4 3NJ.**

DR WHO FANS

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and Avengers list also available.

JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside, DN14 0RT.

American and British Comics.

SAE (24p Stamp) for 28 page catalogue of 100,000 Comic-Books. Marvel, D.C., 2000AD. Also sold, plastic bags for comic protection.

The Comics
Mail Order Specialist
(JUSTIN EBBS) JUST COMICS
2 Crossmead Avenue,
Greenford, Middlesex
UB6 9TY

These advertisements appear in *five* of Marvel's Top Selling comics. Guaranteed circulation is approx. 250,000.

For further details please call Julie Hughes or Joanna Turke on:-
01-497 2121

◆SHOPS◆

The FINAL FRONTIER

43/44 Silver Arcade Leicester LE1 5FB
29 St Nicholas Place, Leicester LE1 4LD

Leicester's LEADING SF shops specialising in US imported comics – Marvel/DC etc, 2000 AD, JUDGE DREDD, S.F., Fantasy, books magazines, STAR TREK & DR WHO material, badges, annuals, posters, ROLE PLAYING GAMES, MINIATURES and much more. WHY NOT PAY US A VISIT? Or send SAE for our catalogue.

Telephone enquiries also welcome (0533 514347) Visa & Access accepted.

Open 9.30am-5.30pm Monday-Saturday

THE MOVIE STORE

Send large SAE for our list of Dr Who, Star Trek, Gerry Anderson, Blake 7 etc. Magazines, books, annuals, stills, posters, toys, models, miniatures, games, T-shirts, collectibles, Star Wars items, videos, S/Tracks, PLUS exclusive Dr Who merchandise. 1988-89 catalogue now available, 116 pages £2.50 inc. postage

"The Movie Store"
Dept DW, 7 High Street. Twyford,
Berks RG10 9AB
Tel: 0734-342098

Shop open 9.30-7pm Mon-Sat

MEGA-CITY

18 INVERNESS ST.
CAMDEN TOWN, LONDON NW1
(Turn right out of Camden Town Station), Inverness is first on left, off High St)
01-485 9320

Open 7 days a week 10am-6pm

Over 900 sq.ft. of comics, science-fiction horror and film & tv.
'London's best back-issue selection'
London Evening Standard

FOR MAIL ORDER CATALOGUE
Send Two 2nd Class Stamps

◆SHOPS◆

FORBIDDEN PLANET

THERE'S A FORBIDDEN PLANET NEAR YOU!

LONDON– FORBIDDEN PLANET– 71 NEW OXFORD STREET LONDON WC1A 1DG – 01 836 4179 AND 01-379 6042

GLASGOW– FORBIDDEN PLANET – 168 BUCHANAN STREET, GLASGOW G1 2LW – (041) 331 1215

DUBLIN– FORBIDDEN PLANET – 36 DAWSON STREET DUBLIN 2, IRELAND – (0001) 710 688

NEWCASTLE– FORBIDDEN PLANET – 24, NUN STREET, NEWCASTLE-UPON-TYNE, NE1 5AQ

CAMBRIDGE– FORBIDDEN PLANET – 60 BURLEIGH STREET CAMBRIDGE CB1 1DJ – (0223) 66926

BRIGHTON– FORBIDDEN PLANET – 29 SYDNEY STREET, BRIGHTON BN1 4EP – (0273) 66926

NOTTINGHAM– FORBIDDEN PLANET – 129, MIDDLEWALK, BROADMARSH CENTRE, NOTTINGHAM NG1 7LN – (0602) 584706

CARDIFF– FORBIDDEN PLANET – 5, DUKE STREET, CARDIFF CF1 2AY

FULL MAIL ORDER VIA THE LONDON SHOP.
SEND LARGE S.A.E. FOR DETAILS.

COMIC MART

Largest regular marketplace in Europe for Comics and Film Material at: Central Hall, Westminster, LONDON
Starts: 12.00. Admission Free.
Dates: October 7th

NOSTALGIA & COMICS

14-16 SMALLBROOK QUEENSWAY,
BIRMINGHAM B5 4EN,
ENGLAND
(021) 643 0143

129 MIDDLEWALK
BROADMARSH SHOPPING CENTRE
NOTTINGHAM NG1 7LL
(0602) 584706

12 MATILDA STREET
(OFF THE MOOR)
SHEFFIELD
(0742) 769475

Now at three locations we are still supplying the widest possible range of American & British merchandise. Always quantities of back issue, current and import comics available. SF/Horror plus general film magazines and books kept in stock. All shops open six days a week. Lists of wants with S.A.E. or telephone enquiries about goods on mail order always welcome.

WONDERWORLD

803 Christchurch Road,
Boscombe, Bournemouth,
Dorset
Phone: 0202 422964

THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on . . . but we have THOUSANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear, Dungeons and Dragons, Books, accessories. So why not visit us or send us your SASE? What's to lose?

"NO SAE = NO REPLY"

Sheffield Space Centre

33, The Wicker,
Sheffield S3 8HS
Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am
Closed Wednesday. SAE for list.

Everyone at Marvel Comics would like to wish all our readers a Very Merry Christmas.

◆EVENTS◆

Transpennine Fairs
RECORD AND COMIC FAIRS

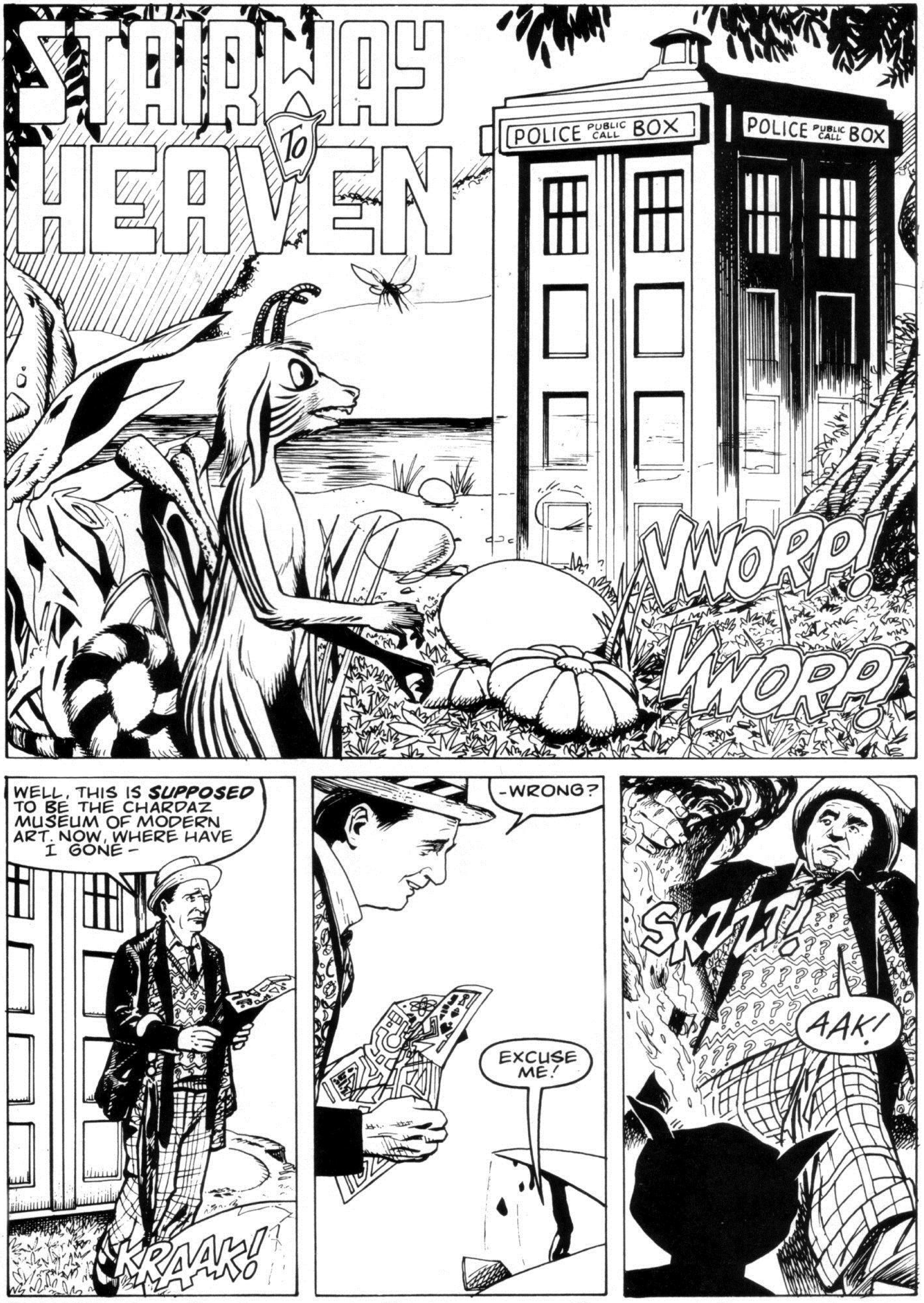
HULL, SATURDAY 6 JANUARY
Royal Hotel, Ferensway

LIVERPOOL, SUNDAY 21 JANUARY
The Crest Hotel, Lord Nelson Street

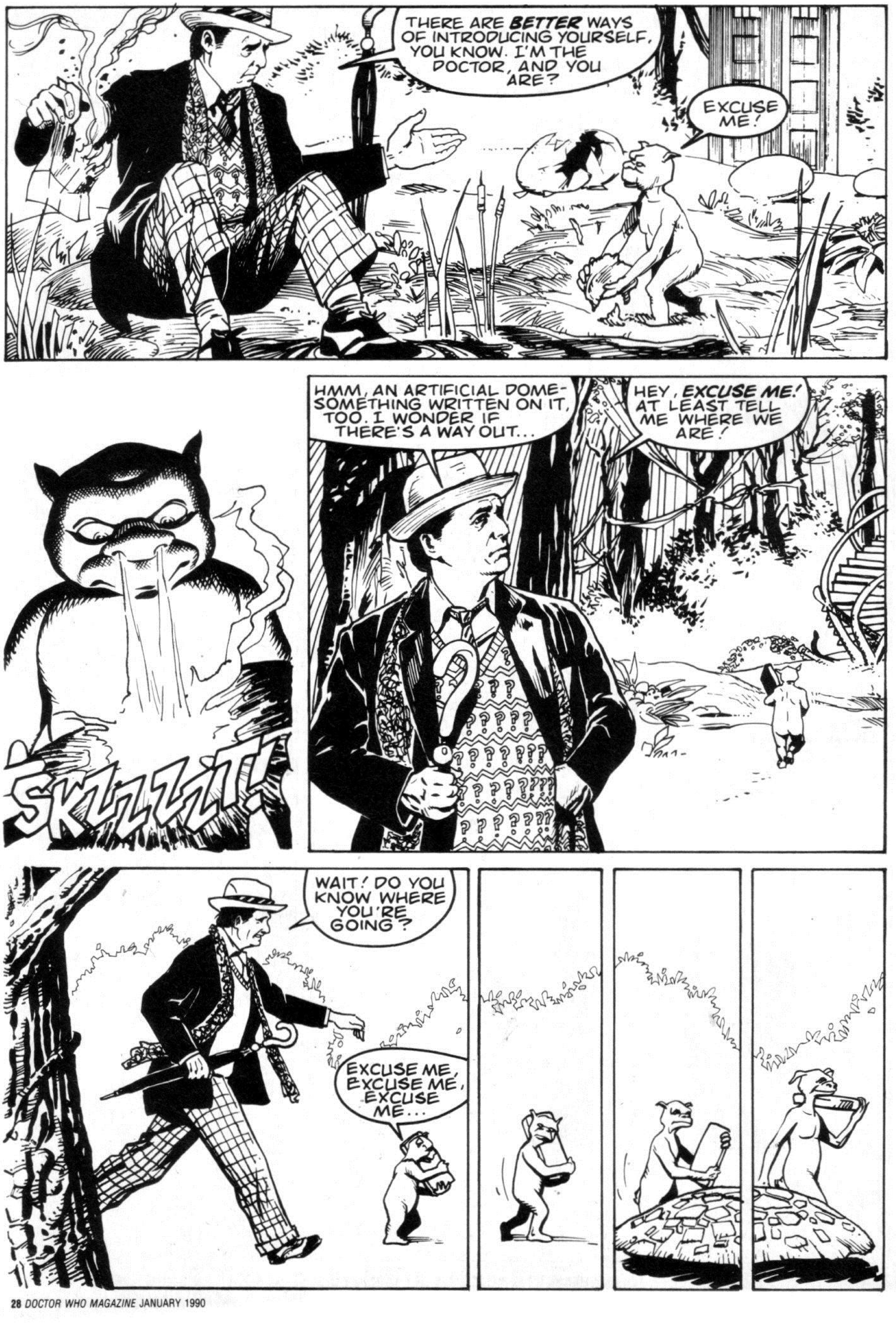
MANCHESTER, SATURDAY 24 FEBRUARY
New Century Hotel, Corporation Street

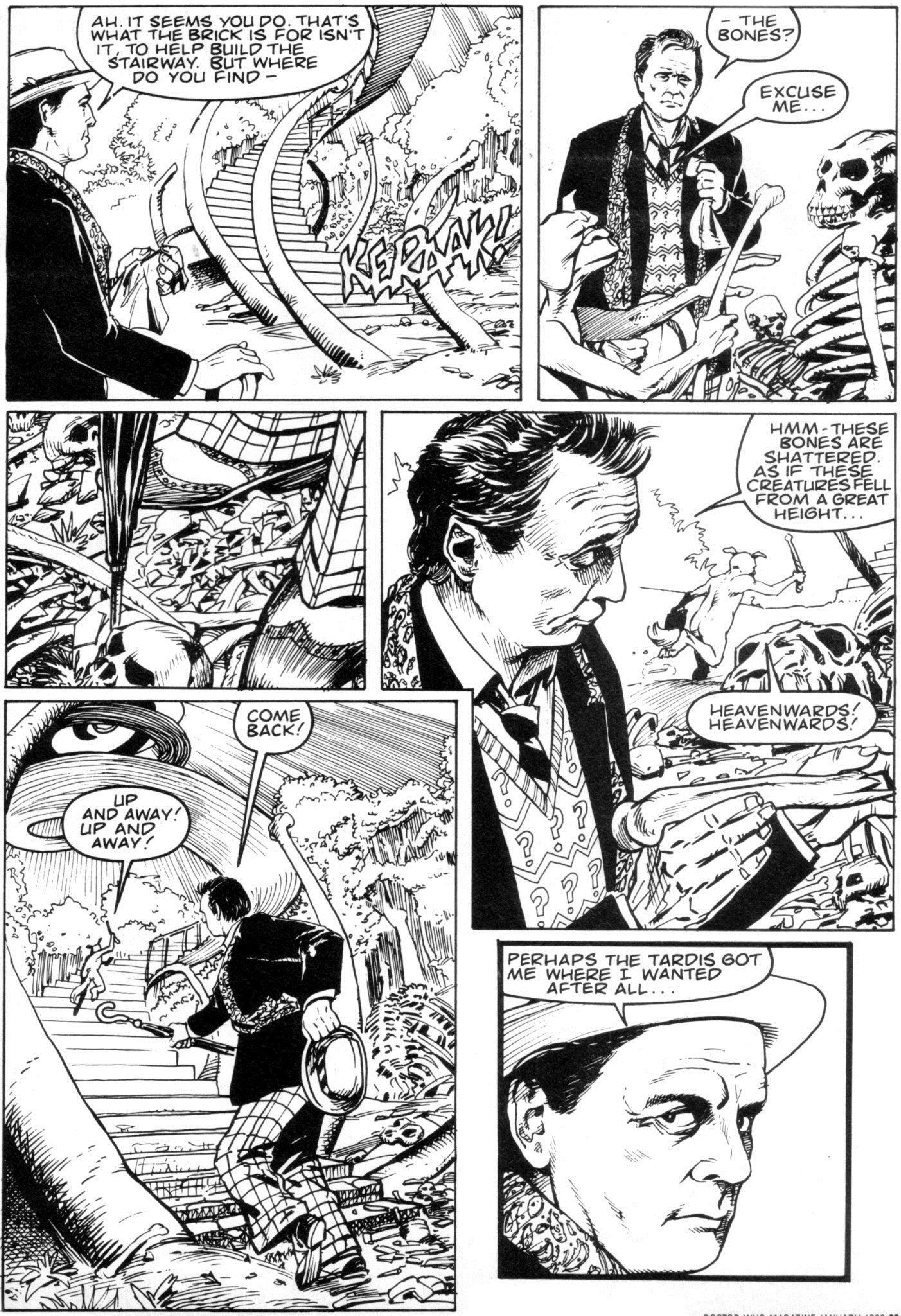
ALL EVENTS OPEN 10.30AM TO 4.00PM
DETAILS TRANS-PENNINE 0532 892087

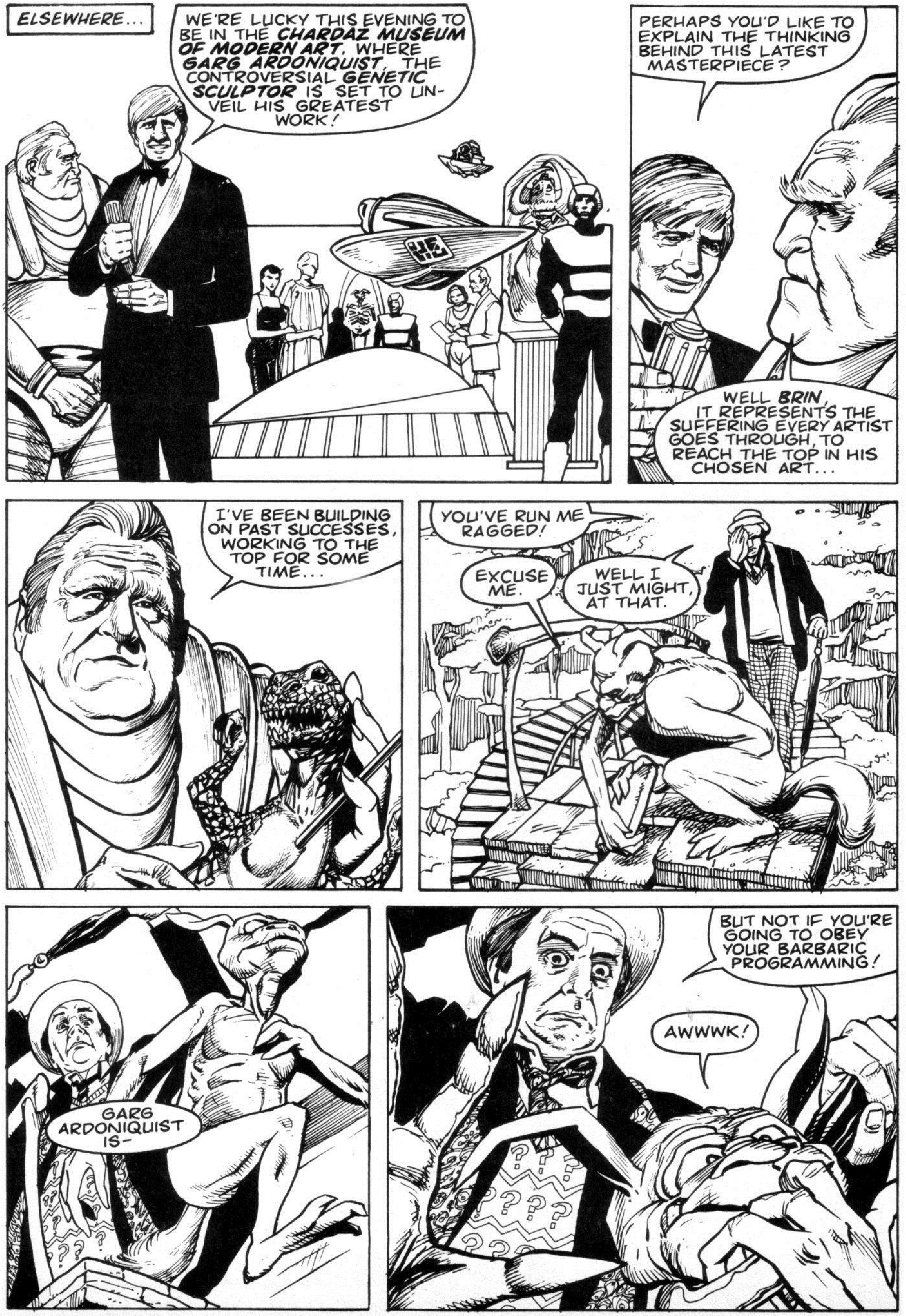
STAIRWAY TO HEAVEN

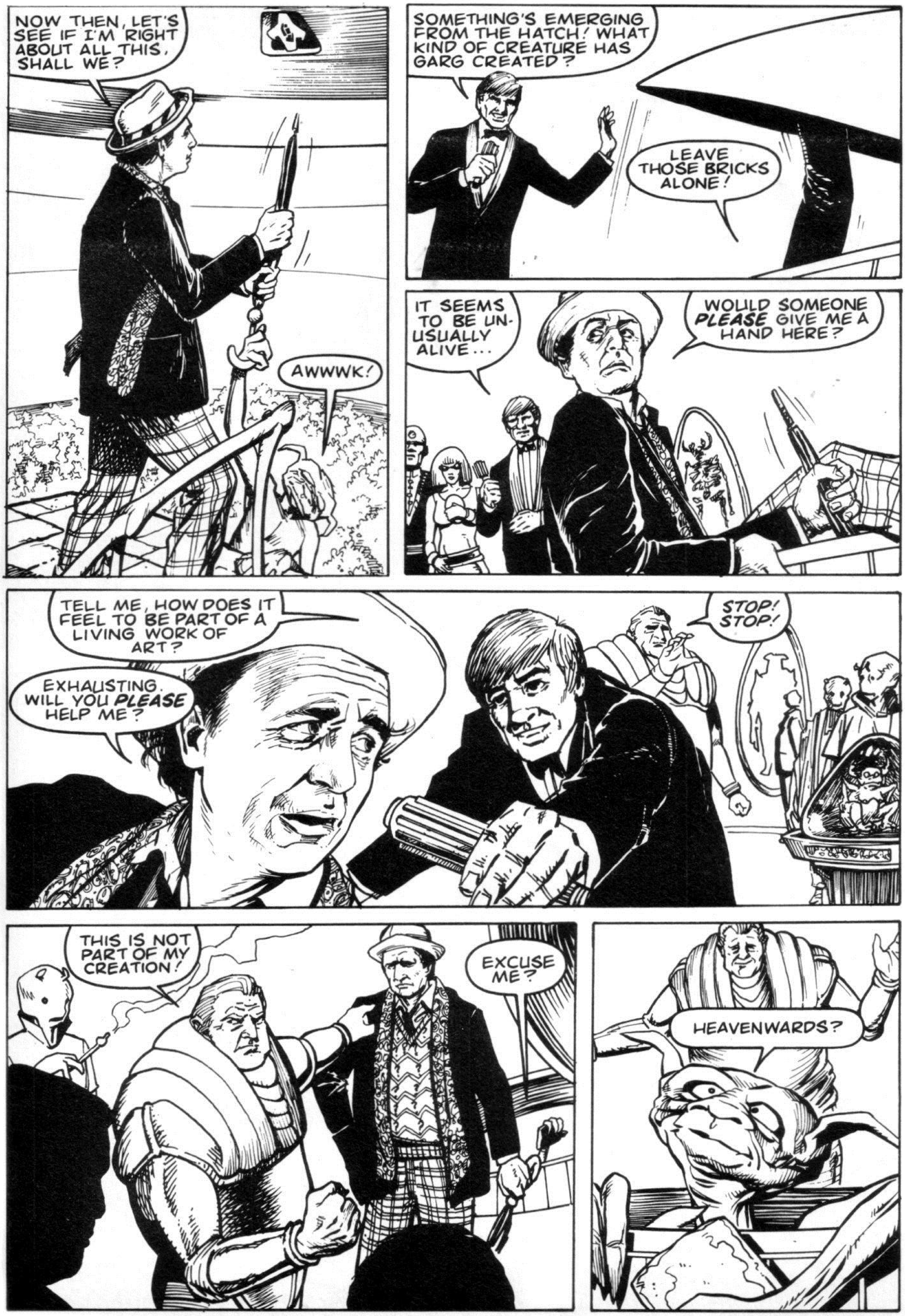

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
VWORP!
VWORP!
WELL, THIS IS SUPPOSED TO BE THE CHARDAZ MUSEUM OF MODERN ART. NOW, WHERE HAVE I GONE -
KRAAK!
-WRONG?
EXCUSE ME!
SKZZT!
AAK!

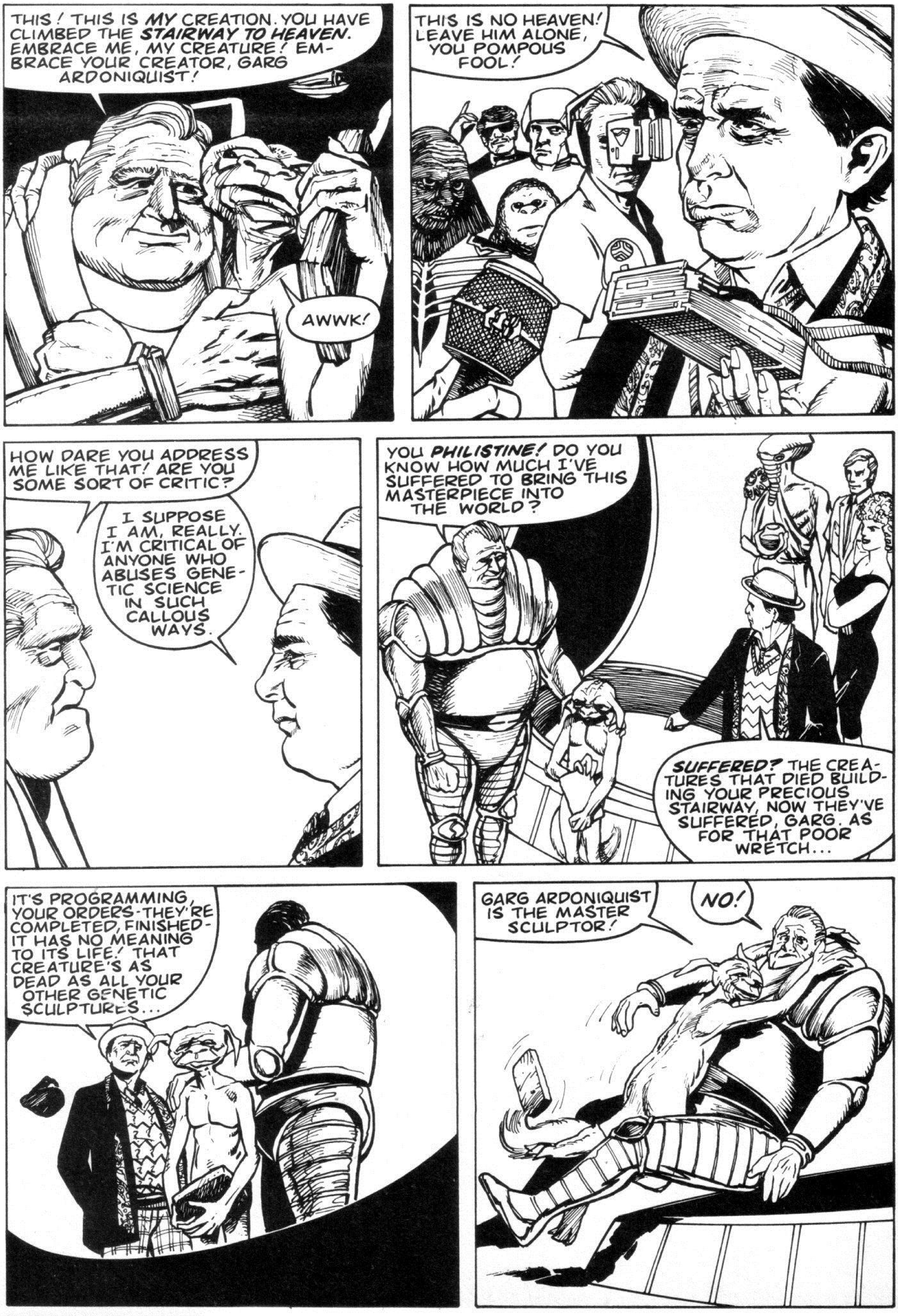
PLOT: **PAUL CORNELL** SCRIPT: **JOHN FREEMAN** PENCIL: **GERRY DOLAN** INKS: **REX WARD** EDITOR: **JOHN FREEMAN**

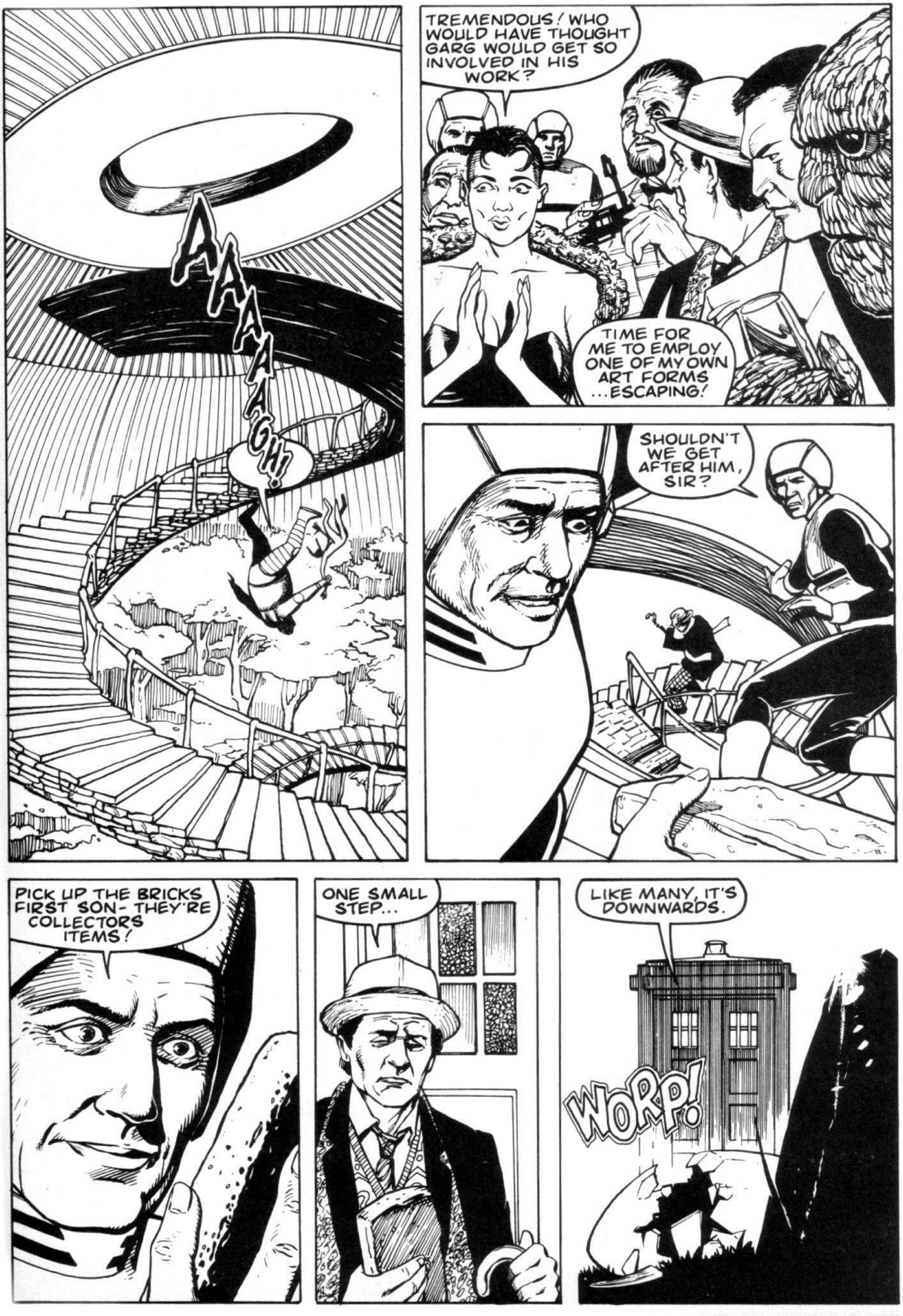

THERE ARE **BETTER** WAYS OF INTRODUCING YOURSELF, YOU KNOW. I'M THE DOCTOR, AND YOU ARE?
EXCUSE ME!
SKZZZZT!
HMM, AN ARTIFICIAL DOME-SOMETHING WRITTEN ON IT, TOO. I WONDER IF THERE'S A WAY OUT...
HEY, **EXCUSE ME!** AT LEAST TELL ME WHERE WE ARE!
WAIT! DO YOU KNOW WHERE YOU'RE GOING?
EXCUSE ME, EXCUSE ME, EXCUSE ME...


AH. IT SEEMS YOU DO. THAT'S WHAT THE BRICK IS FOR ISN'T IT, TO HELP BUILD THE STAIRWAY. BUT WHERE DO YOU FIND –
KERRAAK!
– THE BONES?
EXCUSE ME...
HMM – THESE BONES ARE SHATTERED. AS IF THESE CREATURES FELL FROM A GREAT HEIGHT...
HEAVENWARDS! HEAVENWARDS!
COME BACK!
UP AND AWAY! UP AND AWAY!
PERHAPS THE TARDIS GOT ME WHERE I WANTED AFTER ALL...


ELSEWHERE...
WE'RE LUCKY THIS EVENING TO BE IN THE **CHARDAZ MUSEUM OF MODERN ART**, WHERE **GARG ARDONIQUIST**, THE CONTROVERSIAL **GENETIC SCULPTOR** IS SET TO UNVEIL HIS GREATEST WORK!
PERHAPS YOU'D LIKE TO EXPLAIN THE THINKING BEHIND THIS LATEST MASTERPIECE?
WELL **BRIN**, IT REPRESENTS THE SUFFERING EVERY ARTIST GOES THROUGH, TO REACH THE TOP IN HIS CHOSEN ART...
I'VE BEEN BUILDING ON PAST SUCCESSES, WORKING TO THE TOP FOR SOME TIME...
YOU'VE RUN ME RAGGED!
EXCUSE ME.
WELL I JUST MIGHT, AT THAT.
GARG ARDONIQUIST IS-
BUT NOT IF YOU'RE GOING TO OBEY YOUR BARBARIC PROGRAMMING!
AWWWK!

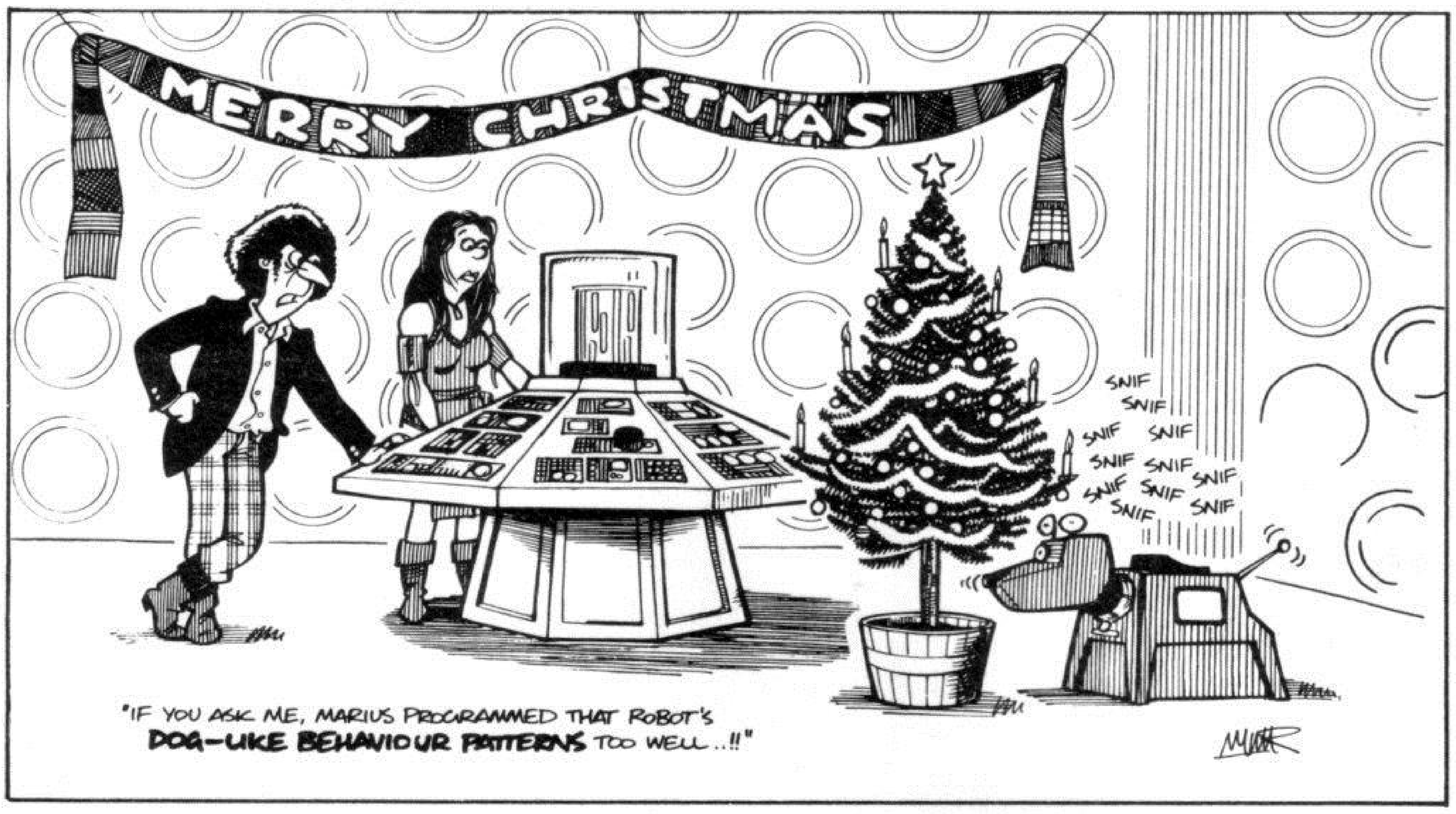

NOW THEN, LET'S SEE IF I'M RIGHT ABOUT ALL THIS, SHALL WE?
AWWWK!
SOMETHING'S EMERGING FROM THE HATCH! WHAT KIND OF CREATURE HAS GARG CREATED?
LEAVE THOSE BRICKS ALONE!
IT SEEMS TO BE UNUSUALLY ALIVE...
WOULD SOMEONE *PLEASE* GIVE ME A HAND HERE?
TELL ME, HOW DOES IT FEEL TO BE PART OF A LIVING WORK OF ART?
EXHAUSTING. WILL YOU *PLEASE* HELP ME?
STOP! STOP!
THIS IS NOT PART OF MY CREATION!
EXCUSE ME?
HEAVENWARDS?


THIS! THIS IS *MY* CREATION. YOU HAVE CLIMBED THE ***STAIRWAY TO HEAVEN.*** EMBRACE ME, MY CREATURE! EMBRACE YOUR CREATOR, GARG ARDONIQUIST!
AWWK!
THIS IS NO HEAVEN! LEAVE HIM ALONE, YOU POMPOUS FOOL!
HOW DARE YOU ADDRESS ME LIKE THAT! ARE YOU SOME SORT OF CRITIC?
I SUPPOSE I AM, REALLY. I'M CRITICAL OF ANYONE WHO ABUSES GENETIC SCIENCE IN SUCH CALLOUS WAYS.
YOU ***PHILISTINE!*** DO YOU KNOW HOW MUCH I'VE SUFFERED TO BRING THIS MASTERPIECE INTO THE WORLD?
SUFFERED? THE CREATURES THAT DIED BUILDING YOUR PRECIOUS STAIRWAY, NOW THEY'VE SUFFERED, GARG. AS FOR THAT POOR WRETCH...
IT'S PROGRAMMING, YOUR ORDERS-THEY'RE COMPLETED, FINISHED-IT HAS NO MEANING TO ITS LIFE! THAT CREATURE'S AS DEAD AS ALL YOUR OTHER GENETIC SCULPTURES...
GARG ARDONIQUIST IS THE MASTER SCULPTOR!
NO!


AAAAAAAGH!
TREMENDOUS! WHO WOULD HAVE THOUGHT GARG WOULD GET SO INVOLVED IN HIS WORK?
TIME FOR ME TO EMPLOY ONE OF MY OWN ART FORMS ...ESCAPING!
SHOULDN'T WE GET AFTER HIM, SIR?
PICK UP THE BRICKS FIRST SON- THEY'RE COLLECTORS ITEMS!
ONE SMALL STEP...
LIKE MANY, IT'S DOWNWARDS.
WORP!

YOU ON WHO

Nick's View


MERRY CHRISTMAS
SNIF SNIF SNIF SNIF SNIF SNIF SNIF SNIF SNIF SNIF SNIF SNIF

"IF YOU ASK ME, MARIUS PROGRAMMED THAT ROBOT'S **DOG-LIKE BEHAVIOUR PATTERNS** TOO WELL..!!"

Write to: You on Who, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Personal replies are **IMPOSSIBLE** due to the number of letters received. Letters may also be edited. Full addresses are printed only where requested.

A quick note of thanks to Steve Rowe, who made the splendid cake for the **DWM** Anniversary Party.

Important announcement: the next Nostalgia will be *Marco Polo* – one for the older readers, helped along by the wealth of previously unseen material, courtesy of writer John Lucarotti and designer Barry Newbery.

TEN YEARS ON . . .

Thanks for the Anniversary edition. It's been a great achievement – congratulations. I wonder what the fans will make of Donald Sutherland in the "Big *Who* Movie"?

Tom Baker

TIME FOR CHANGE

It's that time of year again, when *The Sun* runs its mandatory *Doctor Who* cancellation story. What a shame it would be to lose the show, now that it has come so far. The production team have at last managed to achieve a consistently high standard, building on last season's best aspects. The first two stories of this season have been fun to watch, with good solid and traditionally "hammy" acting, good sets, costumes and some excellent musical scores breathing life into imaginative, but very average scripts that were a little rough round the edges. I was also able to watch without the feeling that at any moment a liquorice allsort was going to send me diving for safety behind the settee.

The time has come to rally the troops, time for the fans to applaud the efforts of all those involved and to help guide the programme to new heights. The past has gone, let's make sure there is a future!

What would we do without **DWM** to keep us going throughout the year. The magazine keeps getting better, let's hope the programme does the same.

Clive R. Bell
Stevenage,
Herts.

As we all know by now, rumours of Doctor Who*'s death have been 'grossly exaggerated', as have reports on the movie.*

GHOST LIT

Part One of *Ghost Light* was the most baffling and intriguing piece of television I have seen for a long time. The flatmates that I watched it with were as puzzled as I was, but I assured them that everything would be explained in the final episode.

When Part Three finished, we still didn't understand the story (and we're at university so we're not thick, you know). The lack of clear explanations was extremely irritating. Who exactly was Josiah and how was he rejuvenated? Why did the light come out of Redver's snuff box? How did Matthews become a gorilla? How would killing Queen Victoria give Josiah control of the British Empire – surely Edward VII would be put on the throne? I could go on . . .

Maybe there are people who understand what happened because they can re-watch episodes on video. I, like most viewers, saw them as they went out, so I don't remember every line of dialogue (especially not the ones drowned out by incidental music).

Some fans will claim this was a thought-provoking tale that gave you the answers on a plate. I'd compare it to ending a Sherlock Holmes mystery with Holmes saying, "Right, Lord Bliggs is the murderer – you can work out the details for yourself." It's a sure way of alienating the audience! With ratings so low, it seems like a very silly thing to do.

David Ryan,
Northfield,
Birmingham

PLUGS

At the time of writing Season 26 is half-way complete, with the BBC plugging the appearance of Nicholas Parsons in *The Curse of Fenric* for all it's worth. I remember when the Corporation produced real trailers for *Doctor Who* and when *Radio Times* articles comprised more than a half-page in the children's section. As for the stories: *Battlefield* proved to be a disappointment, showing up as no other recent story has how pathetic the show's allocated budget is. Some ham acting didn't help, but Nicholas Courtney and Jean Marsh saved the day. As for *Ghost Light* – I can only agree with the tv critic in *The Independent* who described this story as one of the best for ages and "quintessentially splendid". Marred only by that bane of three-part stories, a rushed ending, it demonstrated what can happen if a good script is handed to serious actors who have more to offer than 'guest star' status.

I can only hope that the last two stories will be as good as *Ghost Light.* My only worry is that any potential atmosphere could be ruined by the glossy lighting of OB video – another cause for dis-satisfaction with *Battlefield.*

Patrick McConkey
Belfast 7,
Northern Ireland.

SIGNING ON

Can I please take this opportunity to say thank you for the patience of everyone involved with the **DWM** Anniversary signing? The organisers could easily have been overwhelmed by the sheer volume of people who turned up but they all remained cheerful and polite.

A special thank you to the following – John Freeman for 'running the gauntlet' of the queue and apologising for, and explaining the delay. To all the guests who stayed on to make sure that everyone got a signature, even though terminal writer's cramp must have set in hours before. To Alister Pearson who popped out to say hello and ended up doing a signing session stretched out on the pavement! I may have ended up frozen and wind-swept with aching feet but it was worth it!

Jackie Roe,
Swanscombe,
Kent.

THANKS

On behalf of Forbidden Planet, I would like to thank John Freeman for organising the signing session at the Cafe Munchen on Saturday, 21st of October.

I must also extend a warm thank you to Dave Gibbons, Lee Sullivan, Alister Pearson, Mark Ayres, Dominic Glynn, Kevin Clarke, Alister Lock and Steven Allen (for their Daleks and Cybermen) plus Penny List, Jean Riddler, Paul Cornell and Sarah for all their assistance.

Special thanks are also due to John Nathan-Turner and to Sylvester McCoy, who both signed for over four-and-a-half hours with no breaks.

The biggest thank you of the day, however, must go to the loyal fans and readers of **Doctor Who Magazine** who queued for so long in such dreadful weather. We expected to see a lot of you but we were staggered by the eventual turnout. Considering the long wait and the weather, everyone was remarkably calm and cheerful. Sorry it took so long, but all of our guests only had one hand to sign with! Thanks for your patience.

I hope Marvel and Forbidden Planet can do something similar next year – and next time we'll know how many of you to expect!

Jon Harrison,
General Manager,
Forbidden Planet

COMIC COMMENTS

Ten out of ten for commissioning an article on Sixties/Seventies comics, especially one that includes new information, but: *TV Comic* was published by photogravure on super calendered (glossy) paper, just the same as *TV21.* They were processed by the same printers, Eric Bemrose Ltd.

TV Publications was a subsidiary of Redifusion, the tv company. When they lost the right to publish *TV Times* in 1968, they re-named themselves Polystyle Publications and later relegated *TV Comic* to the cheaper offset printing process.

City Magazines never merged with Polystyle. The editorial work for *TV21* was done by Century 21 publications – a subsidiary of Associated Television. Dennis Hooper, the art director of *TV21* joined Polystyle Publications as Editor of *TV21* and *Countdown.* Alan Fennell (Managing Director of Century 21 Publications) and Peter Corrie (*TV21* Designer) are also on the board of Polystyle. City Magazines is/was owned by Rupert Murdoch.

Of course, any or all of this information may be wrong but you can easily substantiate it by checking out the company structures at your local library.

This isn't meant in a spirit of criticism – if you can bring back Abslom Daak I'm hoping you can bring back John and Gillian

Graeme Bassett,
Grimsby

Michael Bonner has been despatched to Catalog even now, Graeme. As for John and Gillian, its been difficult enough trying to work Ace into the strip, let alone that errant pair . . .

STOP PRESS

Ealing Film Studios played host to a special BBC exhibition earlier this week, reflecting the changing face of making television.

The exhibition was open to the public on 9th and 10th December and covered many aspects of programme making. Amongst the exhibits were four *Doctor Who* monsters – including Light and the Ancient Haemovore – plus a display of photographs featuring the making of the show. Many of these were previously unexhibited material of behind-the-scenes action in the making of many programmes. We hope to bring you a photo feature in a following issue.

ADDITIONAL INPUT

Issue 151, Location Guide: Australian reader Stephen Rees spent some time tracking down various locations for *Who* whilst on holiday in Britain, and finally discovered one of the locations for *Revelation of the Daleks* at the IBM Building, North Harbour, Cosham, Portsmouth and not the Southampton building as listed. Whilst on that, in Additional Input (Issue 152) The Isle of Wight location suddenly became the Isle of Man. Our apologies for lack of geographic skills in our corrections department!

Issue 154: Episode Guide. The photograph caught a few people by surprise; as it is from an unscreened part of *Stones of Blood.* In **Strip!:2,** comments made by Steve Parkhouse with regard to the tv series (which "induced feelings of monumental indifference in me") were inaccurately attributed to Steve Moore, as was the writing of *End of the Line* and by inference, the stories following that quote. Our apologies to both Steves for the error.

Issue 154, David Fisher: *The Troubleshooters* ran for six seasons, not four. *The Creature from the Pit* was completed before *The Gamble With Time* a story aborted from production for personal reasons. The 'Hammer Horrors' referred to were episodes of *Hammer House of Horror* (edited by Anthony Read) and *Hammer House of Mystery and Suspense.*

Anniversary Special, Black Orchid: The caption referring to Ann Cranleigh should read Ann Talbot. Also, Page 40, the lower photograph is actually from *The Sea Devils* and the portrait of Katy Manning on Page 41 is actually from *Terror of the Autons*.

Anniversary Special, Travelling Companions: K9 wasn't created by Williams but by Dave Martin, who had always liked dogs and wanted to get one in the show. His dogs were continually being run down and the idea he and Bob Baker had was to make one that fought back! Originally considered as a highly trained dog or an actor inside a metallic Doberman costume, it was Robert Holmes who realised K9's attraction and the possibility of allocating a lot of money to a reusable prop.

Marius offered the Doctor K9, unable to take him back to earth. At first reluctant, despite Leela's pleadings, K9 made up his mind for him by entering the TARDIS. There was ample time to write him into *Image of the Fendahl*, but he simply was not required. The dog was obviously not needed for recording of *The Horror of Fang Rock* done after *The Invisible Enemy*, but appeared in *The Sun Makers,* recorded prior to *Image.* Leeson appeared as Dugeen in *The Power of Kroll,* not Thawn, who was played by Neil McCarthy.

◆

DATA COILS

PERSONAL

Entries 50p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (ie an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Julie Hughes, *DWM* Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month).
Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

ALEX RICHARDS 3 Linfields, Little Chalfont, Bucks HP7 9QH. Doctor Who, Blake's 7, Star Trek merchandise for sale. Send s.a.e. for list.

CLUBS, EVENTS, 'ZINES

Entries 90p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (ie an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Julie Hughes, *DWM* Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. Conditions of acceptance as above.

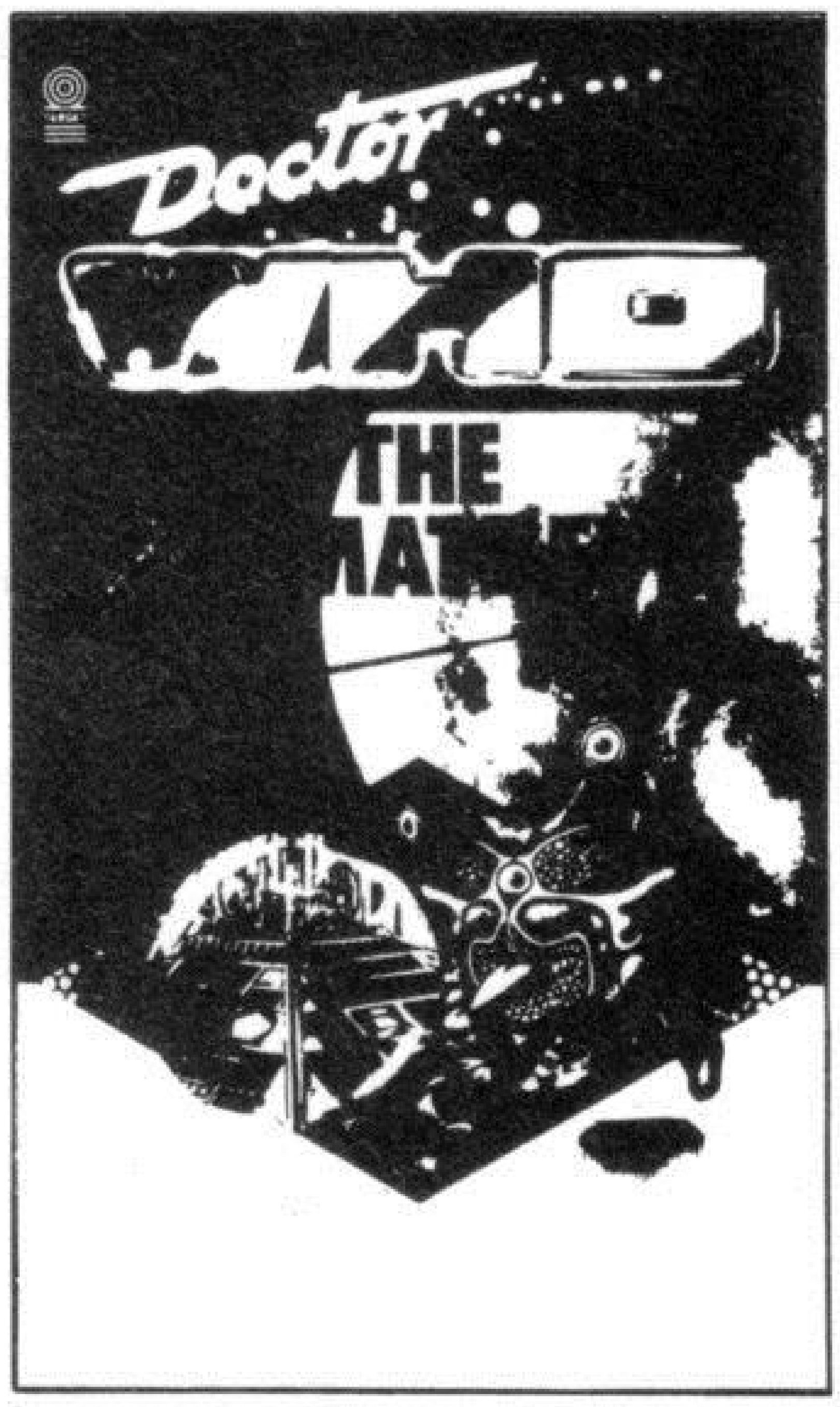
CLUBS

The Friends of *Doctor Who* PO Box 943, Conshocken, PA 19428 USA. This is the only contact address for the club. Membership costs $5 (US), $7.50 (Canada) and $10.00 (Overseas), all prices in American dollars. Membership includes Intergalactic Passport, membership kit and quarterly newsletter.

ZINES

Reviewzine '89: a magazine with reviews of Season 26. $5 US, £4 UK (Air). Send by 1/1/90 to PO Box 21, Philipsburg NJ 08865, USA.

NEXT ISSUE: Straight into 1990 – a new decade, new hopes, ideas . . . Sophie Aldred writes about Season 26 as we cover some of the location work for the season. Our *Web Planet* archive concludes, we have another new season interview, Matrix Data Bank, plus all the latest news about your favourite television SF series. Plus Dan Abnett brings us our second Foreign Hazard Duty story – *Hunger from the Ends of Time* – which is drawn by John Ridgway. That's Issue 157, on sale 11th January 1990 – don't miss it!



THE ULTIMATE EVIL

What happened when *Doctor Who* went off air for 18 months in 1985? Find out what adventures the Doctor experienced in the lost years in the latest exciting addition to the series...

On sale now – still only £1.99!

For full details of the Doctor Who books, send an sae to:

Peter Darvill-Evans, Editor,
WH Allen & Co plc, Sekforde House,
175/79 St John St, London EC1V 4LL.

MONSTER SALE

BBC DR WHO SHOP

Send SAE for details to

CHRISSIE BUTTERY
DOCTOR WHO
SHOP
LONGLEAT
HOUSE
WARMINSTER
WILTSHIRE
BA12
7NN

SUBSCRIBE

For all the latest news, views and features on *Doctor Who*, mailed to you every month, simply fill out the form below. Send it with a cheque/postal order for the appropriate amount (made payable to Marvel Comics Ltd.) to the *Doctor Who Magazine* Subscription Department, PO Box 500, Leicester LE99 0AB.

THIRTEEN ISSUES FOR THE PRICE OF TWELVE!

Subscriptions are currently as follows: United Kingdom, £18.00; Overseas, £28.00; US $60.00. Please allow 28 days for your subscription to take effect. This offer expires on 31st December, 1989.

I enclose my cheque/P.O. for £18/£30/$60 (for a year's subscription to the *Doctor Who Magazine*) made payable to **Marvel Comics Ltd.**

*Delete whichever inapplicable. Please allow 28 days for your subscription to take effect.

Name ....

Address ....

....

.... Age ....

156

OFF THE SHELF

Gary Russell updates you on what's happening in the world of *Doctor Who* in print . . .

In the middle of October, along with editor John Freeman and comic strip artists Lee Sullivan and John Ridgway, I travelled up to Liverpool to attend the Nebula 26 *Doctor Who* convention. Apart from having a brief, and highly ego-boosting, moment of glory as a member of the *Doctor Who Magazine* panel, I also interviewed guests on some other panels. Amongst these was Ian *Dragonfire/Fenric* Briggs, who seemed awfully please with the four or so "dustbins" I awarded his first book, and Marc *Ghost Light* Platt, who is writing his novel at the moment. As well as these relative newcomers I also nattered irreverently to Terrance Dicks, who was somewhat saddened to realise that he has now reached the end of his stint as *Doctor Who* novelist extraordinaire.

Whatever views one may have of Terrance's work – which I'm sure he would agree has been variable, usually because of the time pressure – one cannot deny the impact his books have had over the years, I challenge anyone to write a 124-page novel per month for three years solid and still make each one as good as *Day of the Daleks* or *The Auton Invasion*! Frankly, if Terrance hadn't written the books he did, I doubt there would be a range of novelisations here today.

PLANET OF GIANTS

It is somewhat gratifying to find that his penultimate book, one he had no involvement in when it was made for television, is really good. *Planet of Giants* is not one of the greatest stories in the programme's history. Its roots go right back to when Sydney Newman was setting up *Doctor Who* for the BBC, and one of the stories he suggested to then producer Verity Lambert was to have the TARDIS take the travellers back to Ian's classroom at Coal Hill School. Their elation at arriving "home" where things started in *The Tribe of Gum* is shattered when they find they are only one inch tall.

Newman left the programme before *Planet of Giants* was made – indeed he only became aware that his suggestion had been taken seriously a couple of years back – but it had strayed from his Coal Hill School idea. Instead, the TARDIS lands in the back garden of a two-bit scientist who has developed a new insecticide. He's aided and abetted by an unscrupulous businessman who, on being told the Government won't support mass production of DN6, kills the ministerial representative and tries to go ahead with the chemical's distribution. The Doctor and crew discover that DN6 kills not just pests, but all life. Eventually it could even pollute the air and water enough to kill man. They set out to stop the two villains.

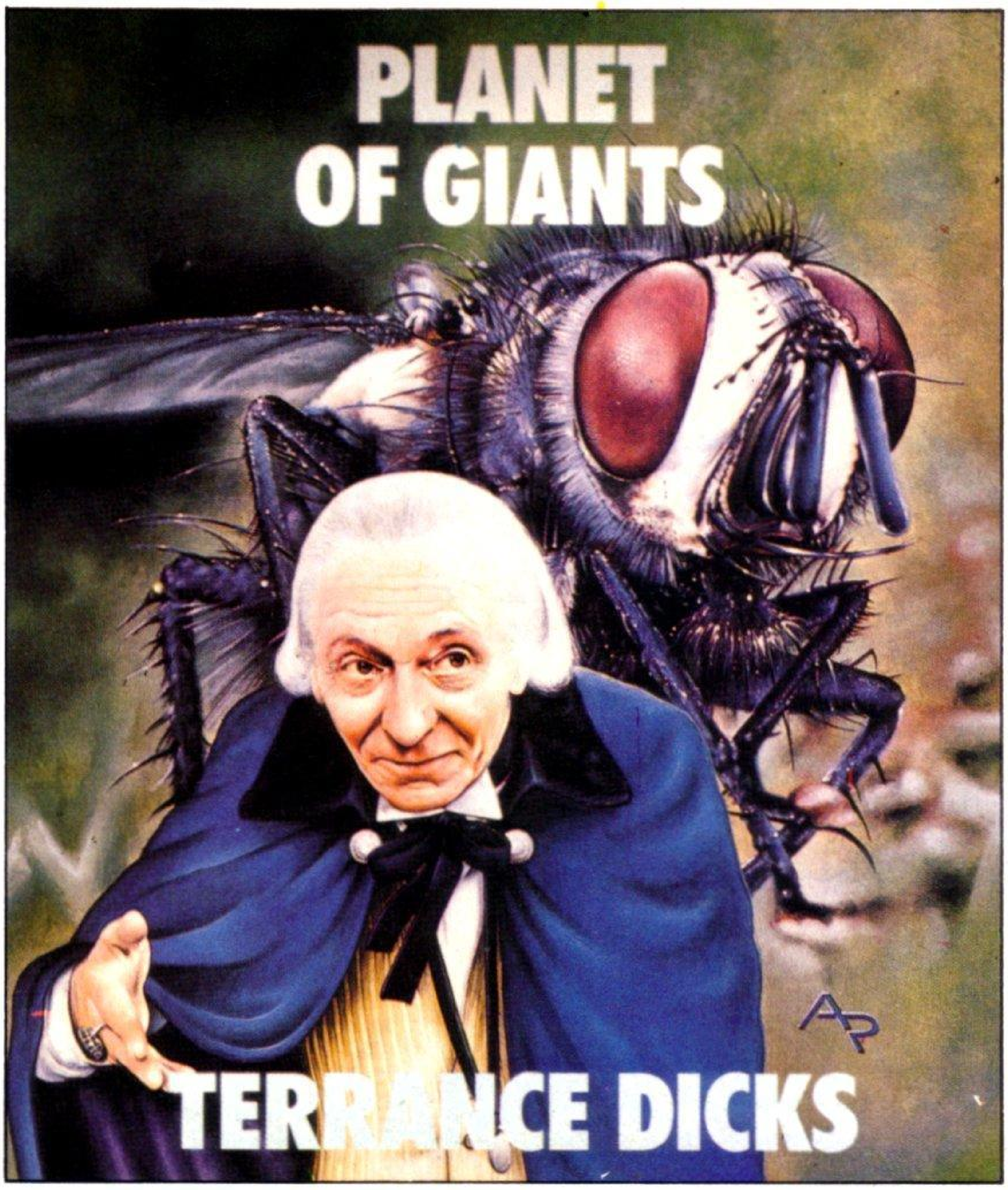
Apart from dangers such as a cat, being flushed down a plugole and coming into contact with an infected seed – at their size, potentially lethal – the crew also had to face the rigours of producer Verity Lambert. On viewing the completed four-part story, she decided it was not paced enough and cut the last two episodes into one thirty-minute episode.

Terrance Dicks has thankfully taken a lot of those hacked-out sequences and reinserted them to flesh the story out. This helps, especially in the motivation of Smithers, the scientist who in the televised version changed his moral standpoint rather too easily and became a rather unconvincing nuisance to Forrester the money-man. It also develops the roles of local policeman Bert Ridge and his earwigging telephonist wife Hilda, making her suspicions about Forrester more plausible.

One gets the impression reading the novel that Terrance Dicks greatly enjoyed writing it, and although he once again makes the assumption that readers know the Doctor and crew, both in physical appearance and background terms, the supporting characters are well drawn and quite believable. In an era when "green" policies were not the trendy things for vote-conscious parliamentary figures to start insincerely spouting off about, *Planet of Giants* might not have been the best story ever, but its heart was in the right place. Terrance has not just kept it there, but made it beat a little more healthily than I, and I suspect many others, thought it would.

Finally, a mention for the beautiful painting Alister Pearson has done to accompany this book (the latest in a run of frankly superb covers) which Target, in their infinite wisdom have chosen to once again blot out with the logo on a black background.

Russell's Rateometer: ▮ ▮ ▮ ▮



SILVER NEMESIS

Silver Nemesis is the complete antithesis of *Planet of Giants*. It too was a three-part story with interesting – indeed important plot information – pieces hacked out for various reasons. Kevin Clarke, who seems to spend so much time bemoaning the cuts, has taken the opportunity to put them back and allow *Silver Nemesis* to make sense in spirit, and messed it up. Bar a nice bit where Ace sees a painting of herself in Elizabethan get-up, Kevin Clarke has added little of any relevance – the boring bit with the Queen is still there, the unfunny skinhead sequence creeps in and the totally unbelievable bit with the dense rich American woman (Mrs Hackensack) possibly the most ridiculous sequence ever in *Doctor Who* – looks worse on the printed page.

At the Nebula convention someone asked me to name my "best and worst" five Target books. *Silver Nemesis* did not make number one in the "worst" list, but it was second. Strangely, the person I feel most sorry for is Kevin Clarke – a lot of viewers are of the opinion that he was responsible for the most missed opportunity: a twenty-fifth anniversary story that had merit. With the novel, he had the chance to redress the balance, show his critics that he could write a good story and only the pressure of television had changed it. Instead, he proved in a far more permanent way than television ever can that *Silver Nemesis* was the anniversary best forgotten.

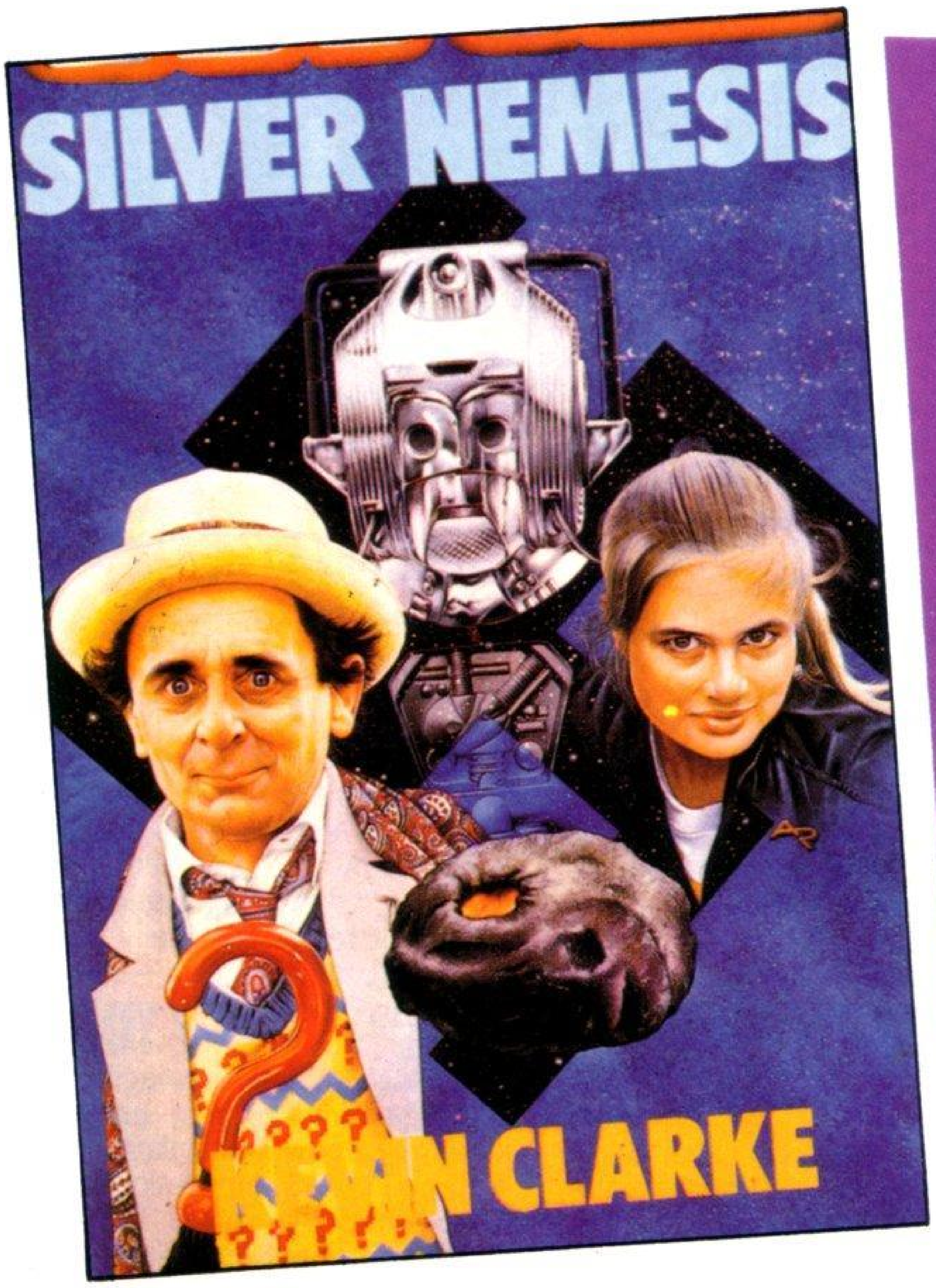
Russell's Rateometer: ▌

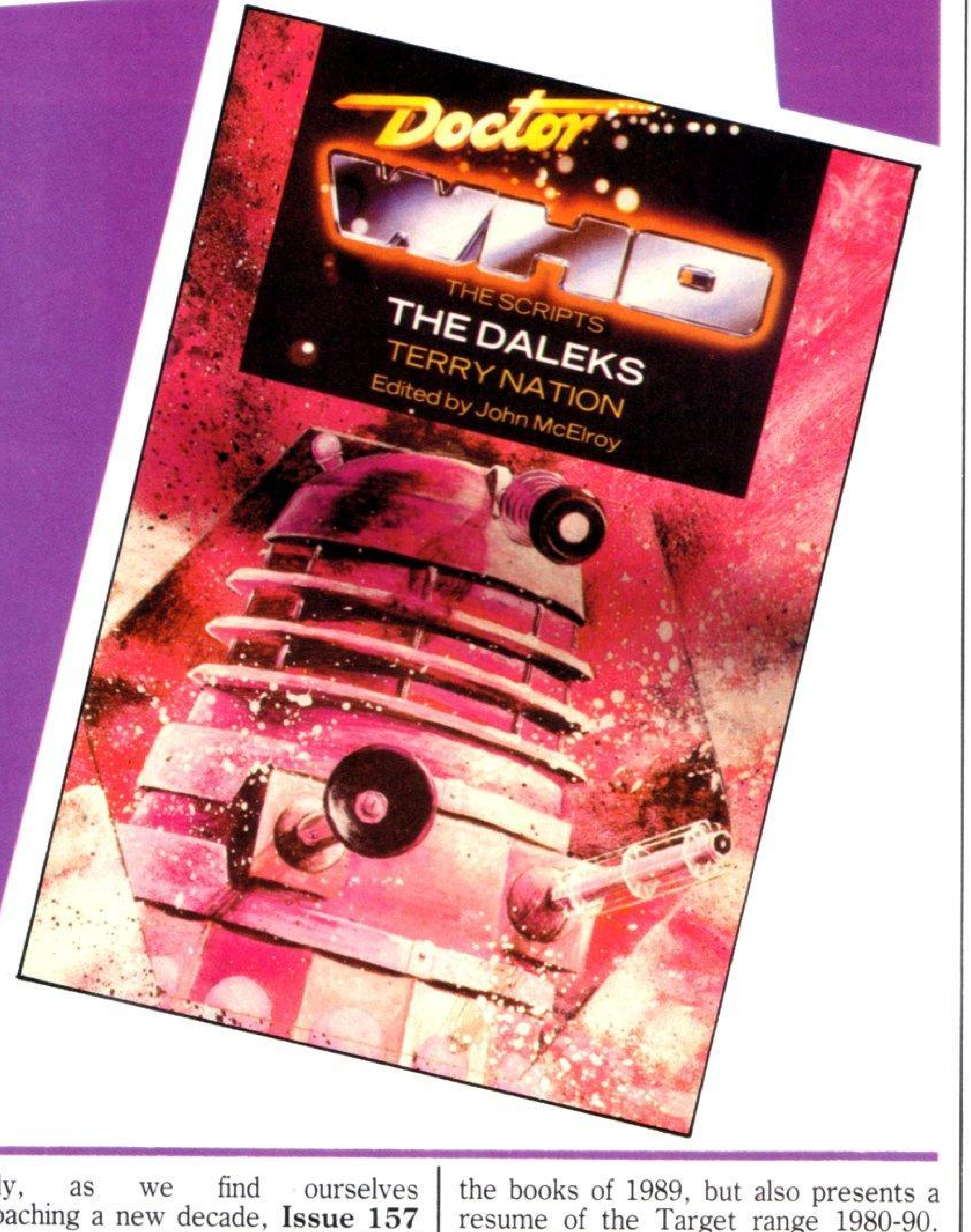
THE DALEKS

Finally, Titan polish off their trilogy of 1989 script books with the one that got the show onto the rails back in December, 1963. *The Daleks* is not just an important story in the history of the television programme, it is a damned good script, intelligent, witty, full of rich characters, interesting situations, morals and ethics finely balanced and, of course, one of the most wonderful race of baddies in twentieth-century fiction. Bearing in mind that David Whittaker's novel of this, written back in 1964, deviates quite heavily from the teleplay, this script book is an absolute must for fans who want to find out what really occurred in the winter of '63 that made millions of children stick cardboard boxes on their heads and yell 'Exterminate!' in the school playgrounds around the country.

In keeping with Titan's excellent style of covers, Tony *Tomb of the Cybermen* Clark's purple cover is sheer brilliance and adds to the book's splendour. Although published a bit too late to coincide neatly with the BBC's two-tape video release of the same story, the two products will make the ideal Christmas package twenty-six years on, and I strongly recommend you go out and buy this now.

Russell's Rateometer: ▮▮▮▌



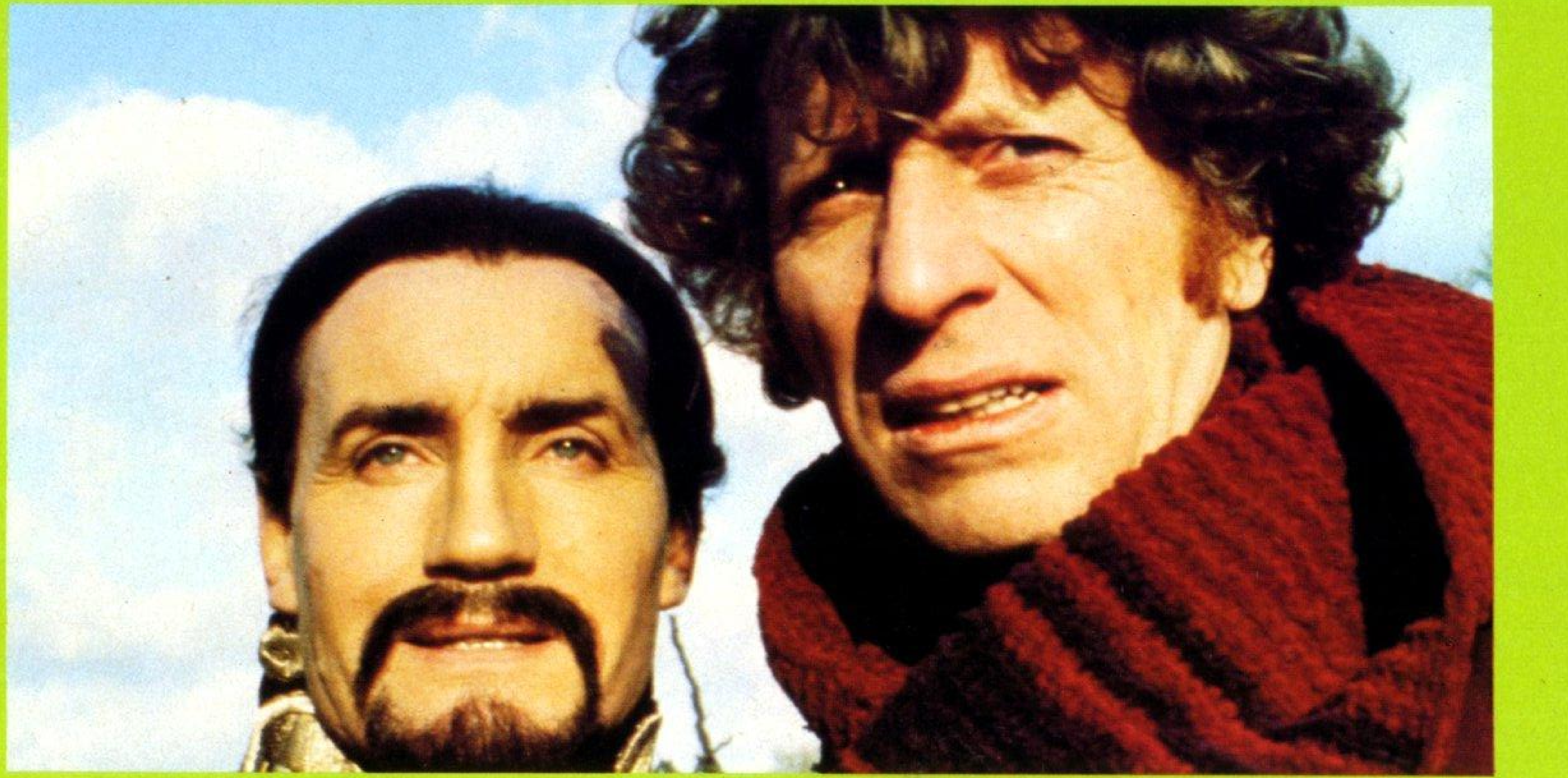


Finally, as we find ourselves approaching a new decade, **Issue 157** of this magazine will have an *Off the Shelf* that takes a brief look back over not just the books of 1989, but also presents a resume of the Target range 1980-90. Happy New Year!

◆

EPISODE GUIDE

SEASON 18: TOM BAKER



Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
5N	**THE LEISURE HIVE** by David Fisher Dir: Lovett Bickford S.Ed.: Christopher Bidmead Exec. Prod: Barry Letts Producer: John Nathan-Turner	4	David Fisher	117			30.8.80 20.9.80	John Leeson returns to voice K-9. Theme arranged by Peter Howell, all incidental music now by BBC Radiophonic Workshop.
5Q	**MEGLOS** by Andrew McCullough and John Flanagan Dir: Terence Dudley	4	Terrance Dicks				27.9.80 18.10.80	Tom Baker plays dual role of Doctor and Meglos. Bill Fraser plays Crugger, Jacqueline Hill, Lexa. Extensive scene-sync effects used.
5R	**FULL CIRCLE** by Andrew Smith Dir: Peter Grimwade	4	Andrew Smith	135			25.10.80 15.11.80	Adric (Matthew Waterhouse) joins, first of E-Space trilogy.
5P	**STATE OF DECAY** by Terrance Dicks Dir: Peter Moffatt	4	Terrance Dicks	W84			22.11.80 13.12.80	Emrys Jones played Aukon, based on a story originally submitted by Terrance Dicks for Season 15.
5S	**WARRIORS' GATE** by Stephen Gallagher Dir: Paul Joyce and Graeme Harper	4	John Lydecker (Stephen Gallagher)	139			3.1.81 24.1.81	Last story featuring Romana and K-9 to date. Clifford Rose played Rorvik, Kenneth Cope, Packard.
5T	**THE KEEPER OF TRAKEN** by Johnny Byrne Dir: John Black	4	Terrance Dicks	107			31.1.81 21.2.81	Nyssa (Sarah Sutton) introduced, Anthony Ainley played Tremas. John Woodnutt played Seron, Geoffrey Beevers, Melkur.
5V	**LOGOPOLIS** by Christopher H. Bidmead Dir: Peter Grimwade	4	Christopher H. Bidmead	109			28.2.81 21.3.81	Nyssa joins TARDIS crew, Tegan Jovanka (Janet Fielding) joins. The Doctor regenerates. Anthony Ainley plays the Master.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. BBC Archives: All episodes exist in broadcastable format from 4A onwards. DWM: Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 85).

POL